

PARIS
BY
DAY

PARIS
BY
NIGHT

NOTICE!
ASK FOR THE
PLEASURE
GUIDE TO PARIS
FOR
BACHELORS

HOW TO ENJOY
ONES SELF
WHERE TO ENJOY
ONES SELF
WHAT TO SEE
WHAT TO DO

**PLEASURE
GUIDE TO
PARIS FOR
BACHELORS**

Nilsson & Co., LONDON.

VALUE OF FRENCH AND FOREIGN MONEY.

FRANCE, ITALY, SWITZERLAND, BELGIUM, GREECE.		AUSTRIA.		GERMANY.		HOLLAND.		ENGLAND.		RUSSIA.		UNITED STATES OF AMERICA.	
Francs.	Centimes.	Florins	Kreuzer	Marks	Pfe'nige	Florins	Cents	Sh'ngs	Pence	Roubl's	K'pck's	Dollars	Cents
1	5		2		20		2.4		$\frac{1}{2}$		$1\frac{1}{4}$		1
1	25		10		40		12.9		$\frac{1}{2}$		$6\frac{1}{4}$		5
1	50		20		60		23.8		$\frac{1}{2}$		$12\frac{1}{2}$		10
2	75		30		80		36.7		$\frac{1}{2}$		$18\frac{3}{4}$		15
2	—		40				47.6		$\frac{1}{2}$		25		20
3	25		50	1	60		60.5	1	7		$31\frac{1}{4}$		25
3	—		80	1			95.2	1			50		40
4	50			2			19	2			$62\frac{1}{2}$		50
5				2			43	2			75		60
6		1	20	3	40	1	90	3	$4\frac{3}{4}$	1			80
7		1	60	4	20	1	38	4	$2\frac{1}{2}$	1			
8		2	40	4	80	2	85	4		1	25	1	20
9		2	80	5	60	2	33	5	$9\frac{3}{4}$	1	50	1	40
10		3	20	6	40	3	80	6	$7\frac{1}{4}$	1	75	1	60
11		3	60	7	20	3	28	7	$4\frac{3}{4}$	1		1	80
12		4	40	8	80	4	76	8	$2\frac{1}{2}$	2		2	
13		4	80	8	60	5	23	8	$9\frac{3}{4}$	2	25	2	20
14		5	20	9	40	5	70	9	$7\frac{1}{4}$	2	50	2	40
15		5	60	10	20	6	18	10	$4\frac{3}{4}$	2	75	2	60
16		6		11	80	6	65	11	$2\frac{1}{2}$	3		2	80
17		6	40	12	80	7	12	12		3	25	3	
18		6	80	12	60	7	60	12	$9\frac{3}{4}$	4	50	3	20
19		7	20	13	40	8	10	13	$7\frac{1}{4}$	4	75	3	40
20		7	60	14	20	8	57	14	$4\frac{3}{4}$	4		3	60
25		8		15	80	9	04	15	$2\frac{1}{2}$	5	25	4	80
100		10		16		9	52	16		6		5	
		40		20		11	90	$\text{£}1$ ster.		25		20	
				80		47	60	$\text{£}1$ ster.					

In France, 5 centimes are usually called a *sou*. — 5 sous make up 25 centimes; 10 sous, 50 centimes; 15 sous, 75 centimes; 20 sous are equivalent to 1 franc, in English money 10 pence. It is only necessary to multiply the number of sous by 5. An English shilling is equal to 1 franc 25 centimes.

V. Scarce

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[1903]

Pleasure Guide to Paris

FOR

Bachelors

PARIS BY DAY

PARIS BY NIGHT

HOW TO ENJOY ONE'S-SELF

WHERE TO ENJOY ONE'S-SELF

WHAT TO SEE

WHAT TO DO

Illustrations from Photographs taken
on the Spot

PORTRAITS OF THE PRETTIEST AND
BEST-KNOWN ACTRESSES

*With A PLAN OF PARIS, showing the position of
the Principal Sights and How to Reach Them*

TRANSLATED FROM THE NEW FRENCH
EDITION BY

GEORGE DAY, F.R.M.S.

NILSSON AND Co., LONDON AND PARIS.

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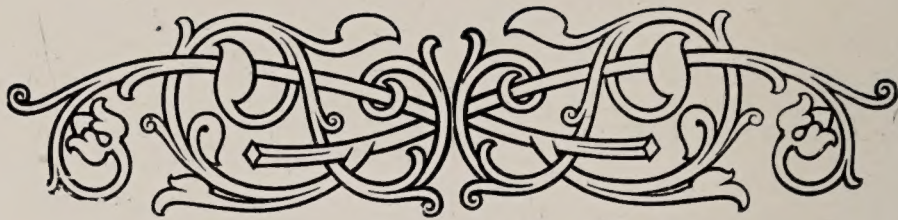
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Introduction.



READER! Why do you desire to visit Paris?

Because you have heard it said, and repeated everywhere, that Paris is a city of extraordinary pleasures—in fact, the metropolis of pleasure for the whole world.

Pleasure being the only means for creating enjoyment in our life, one understands that the millions of beings who work, as well as those who have plenty of leisure, come here to amuse themselves, some for a week, others for a fortnight, or even longer, in this great modern Babylon—the city of Paris.

But, of what use is it to announce to your friends that you are going to amuse yourself in Paris, or to delude yourself by believing it, if, on your arrival at the boulevard of your dreams, you find no friend awaiting you, no experienced guide who knows his Paris as intimately as he does his pocket, and who is willing to act as an obliging companion, a veritable guide, philosopher and friend in all the phases of Parisian life?—without such it will not be possible to see all that might be seen of things and places not mentioned in Baedeker or Joanne, or, in other words, “*peep behind the scenes.*” By yourself it will be impos-

sible to thread the bewildering labyrinths for fear of being lost, or from a dread of being taken captive by the sirens who lie in wait for the innocent stranger. Unaided, Paris will reveal to you none of its secrets, you will taste none of its pleasures, and finally you will return to your own dwelling-place without once coming into contact with those two curious and most singular beings,

the Masculine and Feminine Parisian.

So, dear reader, this little book is written specially for you, and is destined to serve as a guide and to act as a pilot amongst the seductive rocks of the Parisian ocean; it is the chart upon which you may rely without fear of shipwreck whilst exploring all the islands and bays of this marvellous city, the names of which cannot be found on any ordinary plan or topographical map hitherto published.

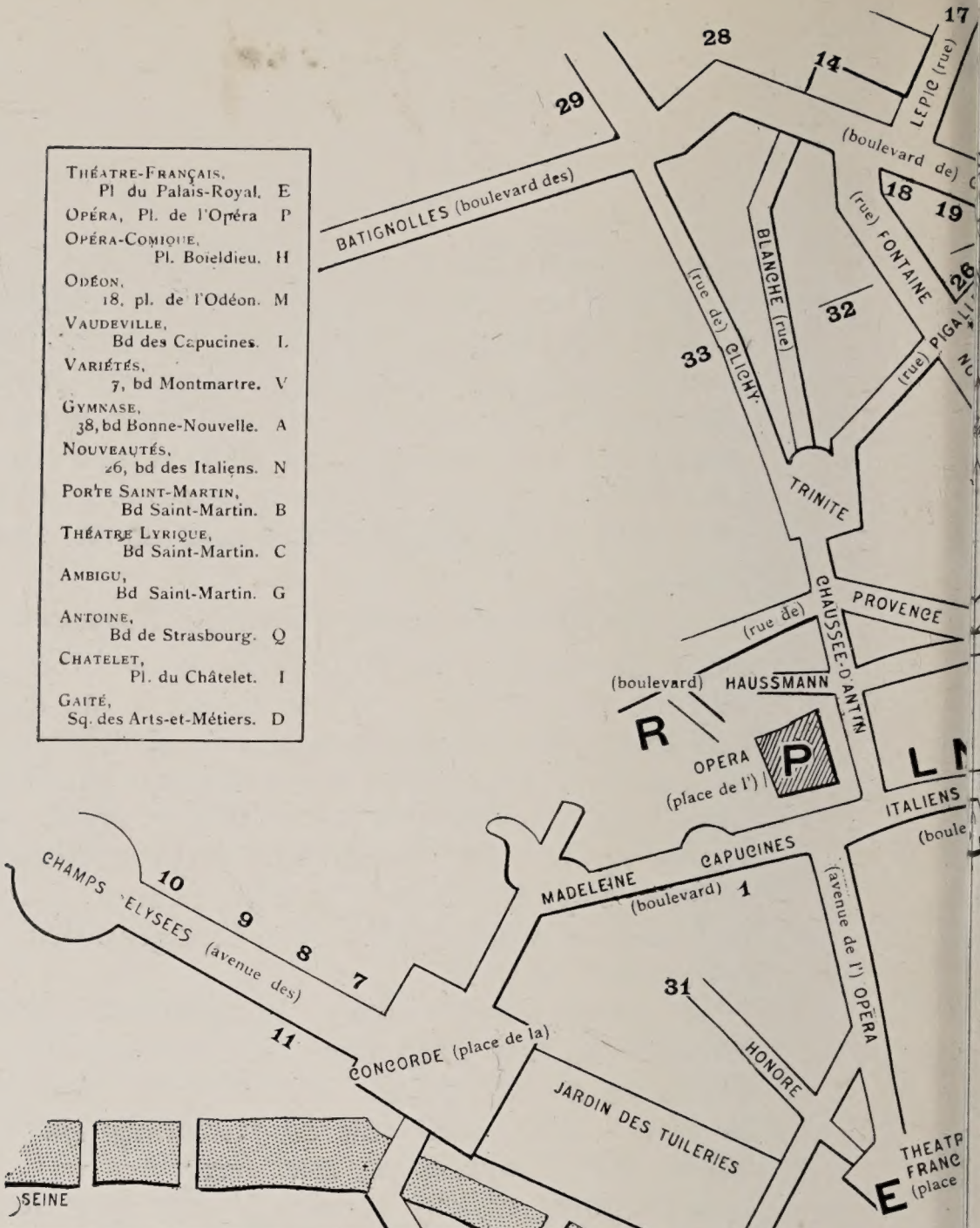
As an expert cicerone, as an amiable and gay companion, this little book will *enable you to see Paris in all its detail. It will only conduct you to places where time can be pleasantly spent, and where life is joyous, gay and free.*

Therefore, worthy reader, I am here to fulfil a three-fold mission—to guard your purse, regulate your entertainments, and, above all, to keep your heart.

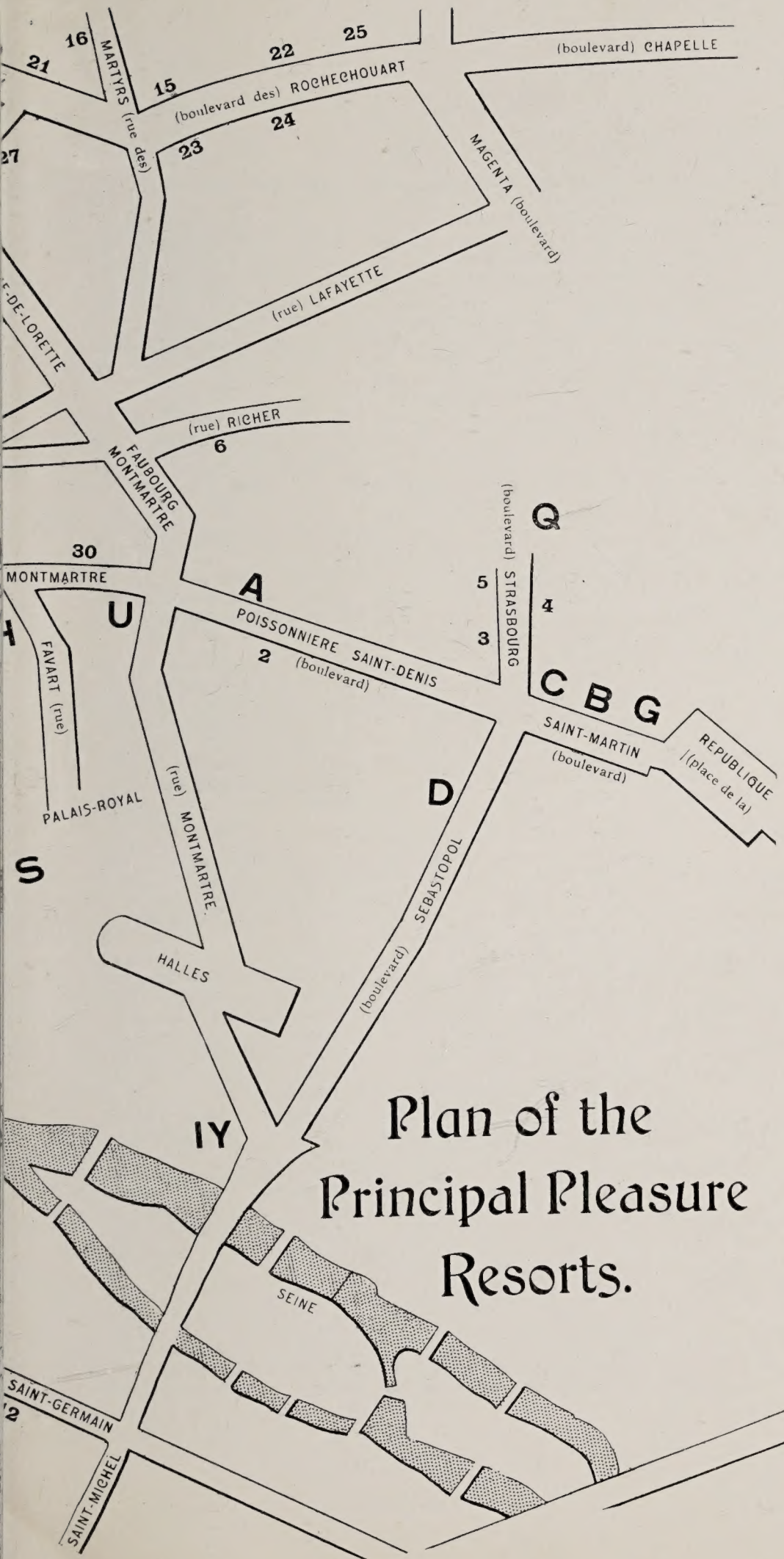
Such is the *raison d'être* of the

“GUIDE TO THE
PLEASURES OF PARIS.”

THÉÂTRE-FRANÇAIS,	
Pl. du Palais-Royal.	E
OPÉRA, Pl. de l'Opéra	P
OPÉRA-COMIQUE,	
Pl. Boieldieu.	H
ODÉON,	
18, pl. de l'Odéon.	M
VAUDEVILLE,	
Bd des Capucines.	I
VARIÉTÉS,	
7, bd Montmartre.	V
GYMNASÉ,	
38, bd Bonne-Nouvelle.	A
NOUVEAUTÉS,	
26, bd des Italiens.	N
PORTÉ SAINT-MARTIN,	
Bd Saint-Martin.	B
THÉÂTRE LYRIQUE,	
Bd Saint-Martin.	C
AMBIGU,	
Bd Saint-Martin.	G
ANTOINE,	
Bd de Strasbourg.	Q
CHATELET,	
Pl. du Châtelet.	I
GAITÉ,	
Sq. des Arts-et-Métiers.	D



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The Sights, Pleasures and Curiosities of Paris.

WITH DAILY DIARY.



THE pleasures of Paris are of two kinds—mental and social—and may be enjoyed by seeing and hearing. They are as numerous as they are varied and attractive, suitable to all tastes and purses. The better to assist the visitor the following diary is given, taking in all the principal sights—interesting and curious—in Paris and suburbs, giving the hours day by day in which they may be seen :

DRIVES AND WALKS,

Which may be taken in Paris from 8 a.m. to 7 p.m.

* *Signifies except Sunday.* † *Except Monday.*

I. PARKS, WOODS, GARDENS, Etc.

*From sunrise to
sunset.*

The Bois de Boulogne, de Vincennes, Parc Monceau, the Buttes Chaumont, Gardens of the Tuileries, Luxembourg, the Zoo, Parc Montsouris, the Jardin d'Acclimatation, Cemetery of Père-Lachaise.

II. MUSEUMS.

*From 10 a.m. to 4
p.m. in winter;
from 9 a.m. to 5
p.m. in summer.*

† The Louvre, † the Luxembourg, the Museum of Fine Arts (during the week accompanied by an official; on Sunday this Museum is open to the public).

- From 11 a.m. to 4 p.m. in winter; from 11 a.m. to 5 p.m. in summer.* † The Musée de Cluny, † Carnavalet, * the Trocadéro, the Museums Dupuytren and Orfila, * School of Medicine (by permission of the Dean of the Faculty), † Versailles and the Salle du Jeu de Paume.
- From 11 a.m. to 11 p.m.* Musée Grévin.
- From 12 to 4 p.m.* † Musée Galliéra, Musée Céramique de Sèvres (porcelain factory).
- From 12 to 4 p.m. in winter; from 12 to 5 p.m. in summer.* Musée Guimet.

III. PALACES AND MONUMENTS.

- From 10 a.m. to 3 p.m. in winter; from 10 a.m. to 5 p.m. in summer.* Arc de Triomphe and de l'Étoile, † the Panthéon, Colonne de Juillet, * Bibliothèque National (National Library), the Vendôme Column.
- From 9 a.m. to 5 p.m.* Chamber of Deputies (when not sitting), *Palace of the Senate.
- From 12 to 4 p.m.* The Law Courts.
- „ 12 to 3 „ The Exchange.
- „ 2 to 3 „ The Town Hall (Salle des Fêtes).

IV. PRINCIPAL AND FINEST CHURCHES.

- From 6 a.m. to 6 p.m.* † Notre Dame (jewels shown from 10 a.m. to 4 p.m. only), the Madeleine.
- From 9 a.m. to 6 p.m.* * Le Sacré Cœur (Sacred Heart), the Russian Church in Rue Daru.
- From 11 a.m. to 4 p.m.* † La Sainte Chapelle.

V. PANORAMAS, DIORAMAS, CINEMATOGRAPHS.

- From 8.30 a.m. to 7 p.m.* Diorama of Jerusalem (Rue Lamarck, near the Church of the Sacred Heart) Panorama of the Bastille (Place Mazas), The Wars of the Empire (Trocadéro).
- From 2 to 6 p.m.* Cinematograph Lumière (6, Boulevard St. Denis), Froutin (6, Boulevard Poissonnière).

VI. SPORTS.

- From 8 a.m. to 7 p.m.* The Parc des Princes Vélodrome (Bicycle Track), situated in the Bois de Boulogne.

VARIOUS.

At 4 p.m.

Tea and coffee are served at the Café de Paris, Hotel Ritz, Palace Hotel, Avenue des Champs-Élysées; also at Neal's English Library, 278, Rue de Rivoli, and at the Tea Rooms, Rue Cambon (which are most select). Excellent pastry of all kinds can be obtained at Favart's, 9, Boulevard des Italiens, and tea at Frascati's, 21, Boulevard Montmartre.

From 4 to 6.30 p.m.

Concert at the Café des Princes, Boulevard Montmartre; also at the Café Rotonde, Petit Casino, and on Thursdays at the El Dorado.

From 5 to 7 p.m.

Society drives in the Allée des Acacias in the Bois de Boulogne.

At 6 p.m.

Opening Concert in most of the Cafés along the Boulevard des Italiens, Boulevard Montmartre and Boulevard Saint Michel, also at Pré-Catelan (a grand rendezvous for the purpose of drinking milk fresh from the cow).

*From 8.30 to 12
midnight.*

Theatres, Clubs, Music Halls, Café-Concerts, Balls and Refreshment Houses where music is provided.

*From midnight to
5 a.m.*

It is the custom of visitors to see the Cafés and Night Restaurants of the Butte - Montmartre; most of the houses, such as Bruant, Bruyant, Les Quart-z-Arts, etc., remain open until 2 a.m. L'Abbaye de Thélème, le Café de la Place Blanche, le Café de la Nouvelle Athénée, le Restaurant du Rat Mort, etc., etc., are open all night.

The visitor should take a drive in the neighbourhood of the great markets, where at night a strange scene is presented. He should partake of supper at Baratte's (but the charges are high), then pay a visit to the Caveau, proceed on to the Ange Gabriel, and to what are known as the Slums of Paris. This is unknown territory to the greater number of visitors to Paris.

At dawn the visitor should drive to the Pré-Catalan, then to his hotel and to bed.

LIST OF AMUSEMENTS AND EXCURSIONS FOR EACH DAY OF THE WEEK.

SUNDAY.

This is the day chosen for visiting St. Cloud, Robinson, Vincennes, the banks of the Marne, Versailles, Chantilly, and the Museum, Castle and Forest of Saint Germain, etc., etc.

10.30 a.m. The Tourist Steamer leaves for Saint Germain.

On Sundays, during the period of the High Church Festivals, Mass with music is celebrated at the following Churches: Saint Sulpice, la Madeleine, Saint Eustache, and at the Russian Church.

10 a.m. to 4 p.m.

The Museums worth visiting are the Cernuschi, des Arts et Métiers (Arts and Crafts), the Jardin des Plantes (no tickets required), and the Donjon de Vincennes.

11 a.m. to 4 p.m.

Musée Carnavalet.

12 to 3 p.m.

Musée Militaire and Napoleon's Tomb at the Invalides; open to all visitors.

1.30 p.m.

Matinées at the principal Theatres. Performances are also given at Olympia and at Robert Houdin's (conjuring). (See newspapers, handbills and posters.)

3 p.m.

Zoological Gardens—performance by the band (this must not be confounded with the Jardin des Plantes).

4 to 5 p.m.

Band Concerts at the Tuileries, Luxembourg, the Palais Royal, Jardin des Plantes, Buttes Chaumont, Parc Monceau, and on the Square of the Batignolles.

8.30 p.m.

A Ball is arranged at Bullier's establishment, 33, Avenue de l'Observatoire (Sundays are special days); other public balls are given at Salle Wagram, 39bis, Avenue Wagram; at the Moulin de la Galette, Rue Lepic; the Mille Colonnes, 20bis, Rue de la Gaîté, and at the Casino du XIII., 122, Avenue de Choisy.

MONDAY.

<i>12 to 3 p.m.</i>	Les Invalides (Tomb of Napoleon only).
<i>12 to 4 p.m.</i>	Le Musée du Conservatoire. Le Sèvres Porcelain Factory.
<i>8.30 p.m.</i>	The Opéra (specially select).

TUESDAY.

<i>10 to 4 p.m.</i>	Musée Cernuschi, Gallery Jardin des Plantes (tickets required), National Library (Medal Room), Conservatoire des Arts et Métiers.
<i>11 a.m. to 4 p.m.</i>	Musée Carnavalet.
<i>11.30 to 4 p.m.</i>	Musée de Saint Germain.
<i>1 p.m. to 3 p.m.</i>	The Mint (by order from the Director).
<i>8.30 p.m.</i>	The Comédie Française (select day).

WEDNESDAY.

<i>1 to 3 p.m.</i>	The Gobelins Tapestry Factory.
<i>8.30 p.m.</i>	A select evening at the Opéra, Casino de Paris.

THURSDAY.

<i>10 a.m. to 4 p.m.</i>	As on Sundays.
<i>10.30 a.m.</i>	As on Sundays.
<i>11 to 4 p.m.</i>	As on Sundays.
<i>11.30 to 4 p.m.</i>	As on Sundays.
<i>12 to 3 p.m.</i>	As on Sundays.
<i>12 to 4 p.m.</i>	Visits may be paid to the Workshops of the Sèvres Porcelain Factory.
	Musée du Conservatoire.
<i>1.30 to 8 p.m.</i>	Same as on Sundays. Select Ball at Bullier's.

FRIDAY.

<i>10 a.m. to 4 p.m.</i>	Gallery du Jardin des Plantes (tickets required), National Library (Medal Room).
<i>12 to 3 p.m.</i>	Les Invalides (Tomb only).
<i>1 to 3 p.m.</i>	The Mint (Tuesday and Friday).

SATURDAY.

<i>12.45 p.m.</i>	The Catacombs (Place Denfert Rochereau), the first and third Saturdays in each month.
<i>1 to 3 p.m.</i>	The Gobelins Tapestry Factory,
<i>2 p.m.</i>	The Observatoire (first Saturday in each month).



The Arrival.



TO get to Paris from England, the visitor has the choice of three routes by which to travel, the chief being the service by the South-Eastern and Chatham Railway *via* Dover and Calais. This route is much in favour as it has the shortest sea passage, and can, therefore, be recommended to all such as suffer from "mal de mer," or sea-sickness.

The London, Brighton and South Coast Railway is available from Victoria or London Bridge, *via* Newhaven and Dieppe—for beauty of scenery, this latter cannot be surpassed.

To those travellers who have plenty of time, there is the South-Western line from Waterloo, *via* Southampton and Havre, the Paris terminus being St. Lazare, which is the most convenient and more central of all the railway stations in Paris.

Lastly, the Continent may also be reached by the Great Eastern Railway from Liverpool Street *via* Harwich and the Hook of Holland. Full particulars of these various routes may be obtained from the official time tables of the several Railway Companies, or from the many tourist agencies in all parts of London.

From the suburbs of Paris the city may be reached from no fewer than ten different stations, all of which, with the exception of St. Lazare, or Western of France, are at some distance from the centre of the city, which may, however, be speedily reached by means of omnibus or tram.

The question is often asked: "Is it better to arrive in Paris morning or evening?" In reply, we must say that this is somewhat a matter of opinion.

In the morning, Paris is hardly awake—it is in *deshabillé*—which, to a stranger, is hardly agreeable, and is apt to convey false impressions. The streets are, for the most part, empty, and are in process of being cleansed. Scavengers are still at work, removing refuse; shops are only partially open, windows are being cleaned and dressed, and preparations are in full swing for the business of the day—so that the whole city is something

like the opera house before the play commences, as seen from the stage. The joyous audience has not yet appeared; the orchestra is still silent; the *prima donna* is preparing her toilet, and the ballet is scattered about the wings; gloom reigns around, desolation is apparent everywhere, for the play has not yet commenced. In the morning the pretty Parisian is still wrapt in dreamy slumber, or else, pressed with work, in her garret, rising with the dawn to attire herself becomingly, so as to be fit for the duties of the day. But as time advances, the cafés and restaurants situated near the several railway stations begin to show signs of life, and are rapidly filling, as the trains empty themselves of the crowds of passengers—both men and women.



Une Bouquetière.

Martha opens her little shop and *William* wends his way to his favourite bar.

Near by, at a kiosk, the paper-seller (generally a woman) places her small table, on which she rapidly folds the news-sheets, still damp with the ink with which they are printed, coming as they do direct to her from the printing office.

Then, again, the open-air creamery begins to present a lively scene, for it is the grand resort of the early workgirls, by no means aristocratic, but such as are known as *grisettes*, so graphically described by such realistic writers as *Paul de Kock* and *Murger*, drinking the usual bowls of hot coffee and passing the time with joke and jest, sometimes at the expense of the passer-by.

At the end of the street may also be seen approaching the flower girl, coming direct from Les Halles (markets) with her basket on her head laden with newly-purchased flowers, not yet arranged for her usual and regular customers. Such are a few of the sights of Paris as seen in the early morning.



Newspaper Seller.

But in the evening, after the lights have been lit, the city presents a totally different aspect. Paris now assumes full dress, and enjoyment is to be seen everywhere. As a city, it does the honour of its drawing-room like a lady of high degree to

the noble stranger who visits her, and the sight of this Paris is at once grandiose and imposing. Even in its temptations, it presents something noble and queenly by its gorgeous display.

This! this is the gay, sparkling and superb Paris of Zola—who knew Paris as did no other man—the enormous traffic along its boulevards, the crowd on the pavements, in the highways, under the many coloured and curiously-shaped colonnades, and round about the gaily-decorated kiosks.

The noise of the vehicles as they roll along resembles that of the roaring sea, and on all sides the large number of cabs and carriages thread their way amongst heavier vehicles, whilst, moving heavily, like big sailing ships, omnibuses, filled within and without with human beings bent on business or pleasure, pursue their even course, whilst the never-ending flow of pedestrians passes and repasses, crosses and recrosses the thoroughfares like so many ants on an ant-hill.

Questions are asked by the stranger—Whence came all these people? Whither are they going? What is the destination of all these cabs and carriages? There is but one answer which suffices for all. The aim and object of this crowd is *enjoyment* and *pleasure*.

As soon as the electric lights shine forth, and the shops are illuminated like a scene from fairyland, Paris has practically completed its day of hard work. By this time it needs relaxation, for it feels weary. It soon forgets the troubles and worries of business in the present amusement and pleasure, by assembling in the various cafés, where bewitching music lends its aid to charm and soothe—in the restaurants, made attractive by choice culinary art—in the brasseries (beer-houses), where may be obtained the foaming ale of Munich, filling and overrunning the well-cut glasses—in the wine bars, where the zinc counters of the

“assommoirs” glitter like silver—and in the theatres and music halls, where reigning beauties display their gorgeous apparel or present the “human form divine” in the classic ballet, moving with charming rhythm to the sound of s e d u c t i v e

music. Such are the places where hard-worked Parisians—as well as visitors from far and near—resort, to find solace from the labours and toils of the business day. The impressions conveyed to the mind of a stranger by these scenes are indelible, and will



On the Boulevards.

remain so long as memory lasts, for such sights cannot fail to move everyone who has had the opportunity to gaze upon them, especially for the first time, and it gives each visitor satisfaction in thus assisting at such Sardanapalic entertainment.

It is, as it were, a mighty *banquet of joy and pleasure* to which all are invited who have the wherewithal in their purses to defray the necessary expenses for seats, standing, and refreshments.

To those who contemplate visiting Paris for the first time, and desire to feel at once the sensation of real Parisian pleasure and enjoyment, and to prove the delightful experience of being suddenly transported from the dull, common-place sur-

roundings of a silent and monotonous life in England or elsewhere to the exuberant joy of a gay city, which laughs, sings, dances, and shouts, eats and drinks from twilight to dawn—to feel and to see all this, let them, by all means, arrive at Paris in the evening. *Make the entry into this modern Babylon by way of the brilliant boulevards,* dine at one of the famous restaurants, and at once begin to enjoy the *pleasures of the French capital* by way of its marvellous cuisine.

The charges are not exorbitant; the prices which follow have been obtained from reliable sources, and are fully set forth in the bills-of-fare of some of the highest-class restaurants. These prices may, however, vary slightly from time to time, according to the fluctuation of the markets and change of seasons. Taking them as a whole, they will be found generally at such rates as will come within the means of all purses, and information is here given as will fully explain the many *special Parisian dishes* not fully understood by the ordinary foreign visitor.





Paris at Dinner.

THE BEST RESTAURANTS ON THE
PRINCIPAL BOULEVARDS.

*(A vocabulary of words and phrases will be
found at the end of the book.)*

DURAND, 2, Place de la Madeleine.



It is an ancient house. It has been established as a restaurant for many years, and by judicious management has maintained its reputation and retained its customers.

The chief speciality of Durand's is its famous lunch, everything being most carefully served, and from the position it occupies, the picturesque and ever-changing panorama of the Place de la Madeleine passes before the beholder, making pleasant scenes for all who visit it for their mid-day meal.

Durand's is also historic, for it was here that Meyerbeer entertained his friends, and Boulanger gave his famous dinners.

Those who to-day frequent the house are most select, consisting chiefly of foreign diplomats, American millionaires, and those who belong to such exclusive sporting circles as the well-known Jockey Club, etc.

The wine carte only has fixed prices.

Special Dishes.

La barbue Durand (Brill Durand).—Le poulet Sauté Archiduc (Chicken stewed Archiduc).

LARUE, 3, Place de la Madeleine.

A first-class establishment, upon which the highest section of Parisian society bestows its patronage, as its culinary skill cannot be surpassed in all Paris.

At Larue's the dishes and wines are very special: the like cannot be met with elsewhere. Of whatever dish the visitor partakes in this house, the quality is assured, and the manner of serving leaves nothing to be desired. Every meal is literally "a feast worthy of a king."

At Larue's two persons may lunch from £1 to £1 4s. Dinner £1 4s. to £1 10s. Menu and Carte des vins (wine list) have prices affixed.

LUCAS, 3, Place de la Madeleine.

The position of this house as a restaurant is a good one, for it has a fine outlook on the boulevard. Here will be found perfect cookery, splendid service and excellent wines—its speciality being Burgundy.

Everything is at fixed prices as shewn on the menu (bill-of-fare), from soup at 6d. to mince-pie at 1s., and stewed spring chicken archiduc at 2s.

Menu.

Potages: Saint-Germain, 0.60.—Bisque d'écrevisses, 1 fr.—Consommé diable, 0.60 (les potages sont chiffrés par personne). *Poissons:* Truites sautées meunière, 1.75.—Petite barbue Lucas, 1.75.—Matelote d'anguille, 2 fr. *Entrée et rôti:* Tête de veau en tortue, 1.75.—Salmis de canard à la sauce Humbert, 3.50.—Poulet nouveau sauté archiduc, 3.50. *Légumes:* Salade de légumes, 1.75.—Cèpes bordelaise, 1.75. *Desserts:* Pêches Condé, 1.75.—Plum-pudding au rhum, 1.25.—Tarte Anglaise aux pommes, 1 fr.—Mince pie, 1.25.

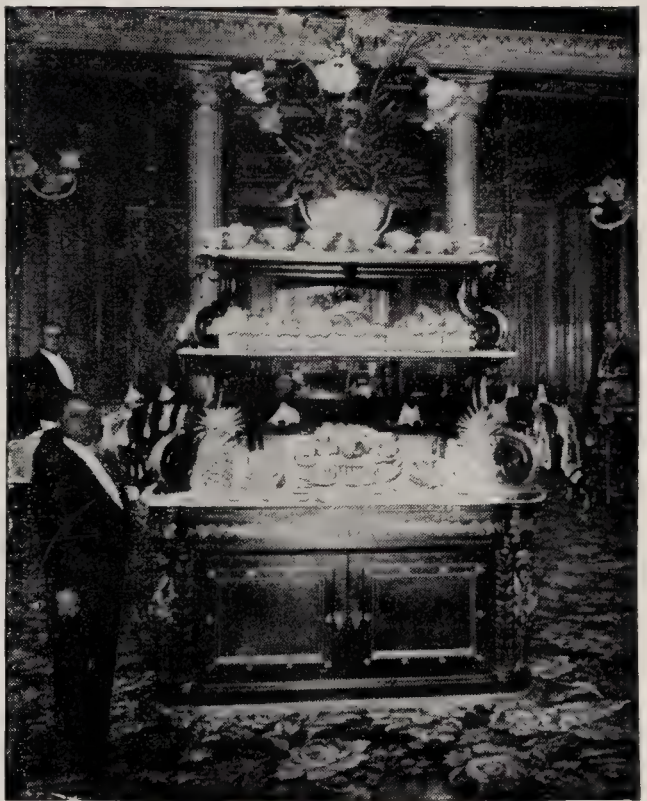
CAFÉ de la PAIX, 12, Boulevard des Capucines.

Although this is called a café, it is really a restaurant, and altogether a very famous place, being the chief rendezvous of people of all nations. Here may be found journals and newspapers from every quarter of the globe. It is stated that a copy of almost every paper published can be read here, and to this fact it owes much of its popularity.

The terrace of the café is also much frequented, and during the hours from 5 to 7 p.m. the company assembled here is specially select.

The grill room is much patronized for lunch. The cold dishes served at this house are excellent, and in every way most appetizing. The frequenters here are for the most part rich epicureans, well-to-do foreigners—in fact, all those who study the art of dining and have the means to practise it. After the opera performances choice suppers are provided, such being the special features of this house.

Grill room charges vary from—a mutton chop at 1s. 3d. to a roast pigeon at 2s. 6d. Very good fish dinners may also be obtained here from 1s. to 2s., according to the season and selection for the day as marked on the menu (bill-of-fare).



The Café de la Paix.

Menu, Grill Room.

Coquille de turbot Mornay, 1.25.—Sole au vin blanc, 2.75.—Moules marinière, 1 fr.—Truite de rivière meunière, 1.50.—Rouget bonne-femme, 1.50.—Américain Shas, 1.50.—Haddock Polonaise, 1.50.—Filet de sole Jean-Bart, 1.50.—Filet de barbue Mornay, 1.50.—Bouillabaisse à la Marseillaise, 1.50.—Timbale de Nioki, 1.50.—Mutton-chop aux pommes bonne-femme, 1.50.—Filet mignon aux pommes crème, 1.50.—Poulet de gram, 6 fr.—Pigeon, 3 fr.

JULIEN, 3, Boulevard des Capucines.

This is a most comfortable house for refreshments. During the months of summer the plate glass front is removed, thereby making the place exceedingly cool and pleasant; the hedge of green shrubs and plants surrounding it, through which the visitor passes on entering, serves as a welcome screen from the noise and bustle of the Boulevard.

The prices vary from an ordinary serving of stew at 10d. to a Russian salad at 1s. 8d.

Spécialités.

Bisque, 2 fr.—Petite marmite, 1 fr.—Colbert, 0.75.—Saumon sauce hollandaise, 3 fr.—Filets de soles fécampoise 3.50.—Rouget Nicaise, 2.50.— $\frac{1}{4}$ poularde au riz, 2.50.—Noisette de porc salé à l'estragon, 1.75.—Pigeon à la cocotte, 4.50.—Timbale milanaise, 2 fr.—Poulet de grains, 7 fr.—Caille, 3.50.—Cèpes, 2 fr.—Salade de légumes, 2 fr.

LE CAFÉ AMÉRICAIN, 4, Boulevard des Capucines.

The principal business of this house is done at night, but visitors can obtain all kinds of refreshment at any hour during the day at very reasonable prices.

It is, however, mostly frequented after midnight at the closing of the ordinary places of amusement such as the opera, theatre and music hall. At this time the house soon gets filled, especially the famous coffee room, situated on the first floor, reached

by what is known as "l'échelle de Jacob" (Jacob's ladder), to ascend which is considered a work of art, or, in other words, a case of "knowing how."

Very genial company can always be found here, and to those visitors who are solitary and alone in Paris, no better resort can be suggested than the Café Américain.

Prices, according to the bill-of-fare, vary: Soups 7½d. to 10d. ; fish, according to season, 1s. 8d. to 8s.

The special dish for which the house is celebrated is lobster à l'Américaine.

— Menu. —

Carte de *déjeuner* et de *dîner*.—*Potages*: Villageois, 0.75.—Argenté, 1 fr.—Petite marmite, 1 fr.—Filet de sole, 1.50.—Rouget grillé beurre d'anchois, 2 fr.—Escalope de maquereau Florentine, 1.50.—½ barbie à la Dantin, 2.50.—Côte de bœuf aux pommes à l'Anglaise, 1.50.—Gigot prés salé à la broche aux haricots verts, 2 fr.—¼ de poularde pochée au gros sel, 3 fr.—Caille, 3.50.—Poulet reine, 10 fr.—Pigeon, 4 fr.—Aubergines, 2 fr.—Choux-fleurs, 2 fr.—Petits pois, 2 fr. **Spécialités**: Homard à l'Américaine (American lobster).

CAFÉ ANGLAIS, 13, Boulevard des Capucines.

This is a restaurant only. It has a well-appointed kitchen and an excellent cellar, but it does not possess the life and animation which belonged to it before the eventful year of 1870. Then it was an aristocratic rendezvous, and was frequented by members of the highest class of society.

Its clients to-day are, however, of a substantial character, and resort thither for the purpose of obtaining a good lunch or dinner, with wine of a pure and genuine brand. Not only is the Café Anglais famous for its excellent bill-of-fare, but its wines are simply splendid. The carte of the latter has fixed prices attached thereto.

— Special Dishes. —

Chicken à la d'albufera.—Filleted sole à la Mornay.

PAILLARD, 38, Boulevard des Italiens.

The frequenters of this famous house are chiefly the highest class of all nationalities, and also world-wide travellers. After the theatres in the evening, suppers are served, accompanied with champagne of various brands. There are no fixed prices, but charges made according to the menu chosen.

Menu.

Spécialités: Les truffes du Périgord au vin de Champagne.—Le filet d'ours à la François-Joseph.—La sole Rabelais.—La salade Danicheff.—Le soufflé Javanaise.—Les foies gras au Champagne.—La sole à la Russe et la célèbre choucroute Impériale Russe au vin de Champagne.—Le pudding de Cabinet au Sabayon.

LE CAFÉ RICHE, 16, Boulevard des Italiens.

This has been well-named "riche," for though its monumental hall is always brilliant with light, it is somewhat of a solemn appearance.

The whole place resembles a palace and, therefore, lacks homeliness, so that it does not at first attract the visitor: it rather inspires him with awe. It has been said that "lovers always sigh and seek for cottages or quiet, homely nests," but millionaires and princes care but little for seclusion or retirement. They delight in numbers, so at the dining table here may always be found a numerous company full of life and gaiety.

The bills-of-fare have



Café Riche.

prices attached to the several dishes set forth. Soups of various kinds may be obtained from 7d. Cuts from the joint, etc., 1s. to 5s. A serving of fish from 1s. 8d. to 3s., and vegetables according to season, from 6d. to 3s.

Menu.

Potages: Bisque, 1.25.—Petite marmite, 1.25.—Crème d'asperges, 1.25.—Truite saumonée froide sauce verte, 2 fr.—Turbot sauce crevette, 2 fr., 3.50.—Filets de barbue waleska, 2 fr., 3.50.—Filets de soles rochelaise, 2 fr., 3.50.—Sole vin blanc, 2 fr.—Côtelette d'agneau grillé printanière, 2.50.—Poulet de grain en cocotte provençale, 7 fr.—Gigot d'agneau boulangère, 1.50.—Rumpsteak grillé pomme Pont-Neuf, 2 fr.—Choux-fleurs, 2 fr.—Tomates farcies, 2 fr.

RESTAURANT NOËL PETERS, 5, Boulevard des Italiens, Passage des Princes.

The rich decoration displayed here is all white and gold, reminding the visitor very strongly of the Alhambra Palace.

The Restaurant Noël Peters is one of the most frequented in all Paris.

The bill-of-fare contains items at all prices, from 1s. 3d. to 12s.

Menu.

Pilaff de volaille à la Grecque, 2 fr.—Côte de bœuf à la chasseur, 1.50 par personne.—Filets de soles à la Bourguignonne, 2.50; $\frac{1}{2}$, 1.25.—Turbot sauce mousseline, 2.50.—Merlans aux moules, 1.75.—Homard sauté à l'Américaine, 9 fr.— $\frac{1}{2}$ pigeon aux petits pois, 2.50.—Tournedos à la Rossini, 2 fr. par personne.—Rumsteak grillé à la Bercy et aux pommes sautées, 2.50.—Escalope de foies gras aux truffes, 4 fr.—Rosbif à la Russe, 1.75 par personne.—Perdreau à la Noël, 9 fr.—Caneton à la Rouennaise, 15 fr.—Poulet reine, 9 fr.—De grains, 6 fr.—Pigeon, 4 fr.—Une truffe au champagne, 5 fr.—Salade Olga, 4 fr.—Pêche flambée, 2 fr. **Spécialités**: Barbue ménagère.—Coulubiach à la Russe.—Poularde messaline.—Caneton à la presse.—Bécasse au fumet.—Perdreux et caille à la Noël.—Ortolans au nid.—Salade Olga.—Pêches princesse.

MARGUERY, 36, Boulevard Bonne Nouvelle.

This place adjoins the Théâtre du Gymnase, and consists of a large verandah enclosed with glass during the winter months, but during the summer it is open to the boulevard, making it exceedingly pleasant for the visitor, forming a real oasis of coolness and verdure. This restaurant is the chief resort of merchants and manufacturers from the provinces. Most, if not all, its frequenters are of the substantial middle-class who visit Paris for business purposes.

Excellent cooking is a feature of the house. The cellar is well stocked with wines of mature age of the choicest brands.

The bill-of-fare is most varied, and the charges are moderate. Dishes are served from 10d. to 2s. 6d.

Menu.

Crevettes bouquets, 2 fr.—Thon, 1 fr.—Rognons, 0.60.
Potages: Julienne, 0.60.—Saint-Germain, 1.25.—Bisque, 1.50.—Truite saumonée sauce verte, 3 fr.—Filets de barbue à la Mornay, 3.25.—Homard à l'Américaine, 3.50.—Merlans au vin blanc, 2.50.—Raie, 1.50.—Moules, 1.25.—Coquille de turbot, 1.50.—Bœuf à la mode, 1.75.—Filet sauté financière aux truffes, 3 fr.—Entrecôtes aux fonds d'artichauts farcis, 3 fr.—Poussin en cocotte, 5 fr.—Poulet sauté estragon, 2.75.—Poulet rôti, 11 fr. ($\frac{1}{2}$, 5.50, l'aile, 3 fr., la cuisse, 2.75).—Pigeon rôti, 4.50.—Cèpes bordelaise, 2.75.—Petits pois, 1.75.—Pointes d'asperges, 2.50.—Parfait au café, 1.75. *Spécialités:* Soles à la Marguery.

MAIRE, 14, Boulevard Saint Denis.

This house possesses a distinguished Parisian connection. The rooms are exceedingly pretty and elegantly decorated. As a whole, it is a very cheerful and attractive restaurant, and is looked upon generally as a "home from home," husbands, wives and children dining together as a family gathering.

Spécialité

Rumpsteak Maire.

RESTAURANTS NEAR THE PRINCIPAL BOULEVARDS.

The following restaurants, although not on the boulevards, are within easy reach of those great thoroughfares.

They can be well recommended as being places offering good accommodation and every comfort for the visitor.

LE CAFÉ DE PARIS, 41, Avenue de l'Opéra.

This has of late become a very fashionable resort. The decorations and fittings are alike curious and interesting.

This house is open all night, and after the ordinary entertainments are over it presents a gay and animated appearance. Both general and private dining rooms are very elegant, and fitted with every convenience.

Menu.

Marinades d'anguilles, 1.50.—Salades de crevettes, 0.75.—Saumon fumé, 2 fr.—Tomates Odessa, 0.60.
Potages: Windsor, 1 fr.—Marmite Viennoise, 1 fr.—Bisque, 1.25.—Tortue vraie, 2 fr. (les Potages sont par personne).—Turbot sauce Hollandaise, 2 fr., 3.50.—Coquille de saumon Victoria, 1.50.—Filets de dorade Florentine, 2 fr., 3.50.—Filets de barbue à la Russe, 2 fr., 3.50.—Truite meunière, 1.75.—Filets de soles au moules, 2 fr., 3.50.—Homard Américaine, $\frac{1}{2}$, 4.50.— $\frac{1}{4}$ poularde braisée au riz sauce suprême, 3.50.—Riz de veau aux petits pois, 4.50.—Côte d'agneau sautée aux crosnes, 1.50.—Aloyau aux pommes fondantes, 1.50, 2.50.—Poularde, 12 fr., 14 fr.—Bécasse, 12 fr.—Caille Georges Sand, 4 fr.—Petits pois de Bordeaux, 2.50.—Meringues glacées aux fraises, 1.25.—Granité à l'orange, 1.50. **Spécialités**: Le Homard Thermidor.—L'épaule d'agneau Louis-le-Grand.—Les aubergines Opéra.

JOSEPH, 9, Rue de Marivaux.

This is a well-known house, possessing a rich and well-to-do clientèle. By permission and order of the Savoy Hotel Co., London, "Joseph" will remain in Paris, and continue the practice of his art to the great joy, and for the benefit, of his many customers belonging to the restaurant Marivaux. No prices are fixed to the bill-of-fare.

Spécialité.

La bécasse au fumet.—Le Pilaff aux moules.

RESTAURANT CHAMPEAUX, 13, Place de la Bourse.

This is a grand lunching place, and at mid-day, from 11 to 12, the house is full, for it is mostly frequented by stockbrokers. The outlook is on to a spacious conservatory, which is most agreeable and pleasing.

Soups range in price from 1s. Other dishes of various kinds can be obtained from 1s. 3d.

Menu.

Potages: Bisque, 1.25 et 2 fr.—Croûte au pot, 1.50.—Truite de rivière à la meunière, 2.50, 3.50.—Saumon sauce Hollandaise, 2 fr., 3 fr.—Turbot sauce crevettes, 2 fr., 3 fr.—Soles au vin de Sauterne, 2 fr., 3 fr.—Merlans à la Colbert, 1.50, 2.50.—Côtelettes d'agneau à la jardinière, 1.50.—Tournedos à la Parisienne, 2.50, 3.50.—Truffes au Champagne, 4 fr. (par personne).—Petits pois au beurre, 2 fr., 3 fr.—Macaroni à l'Italienne, 1.25, 2 fr.—Salade à la Russe, 2 fr., 3 fr.

RESTAURANT VIAN, 22, Rue Daunou, near the Boulevard des Capucines.

This is an excellent house, having an old reputation and an attached clientèle. Unfortunately, the premises are too small for the business done, and during the summer the heat is often felt to be oppressive.

Menu.

Potage julienne, 0.50.—Pot-au-feu, 0.50.—Maquereaux grillés, 1 fr.—Eperlans frits, 1 fr.—Truite meunière, 1.50.—Filets de sole sauce homard, 1.25.—Côtes d'agneau panachées, 1.75.—Jambon à l'Italienne, 1.25.—Salmis de canard, 1.50.—Poulet à la Provençale, 1.50.—Brochettes de foies de volaille, 1.25.—Galantine de perdreaux, 1.50.—Filet de bœuf piqué jardinière, 1.50.—Petits pois, 1 fr.—Salade de légumes, 1.25.

RESTAURANTS ON THE LEFT BANK OF THE SEINE.

LAPÉROUSE, 51, Quai des Grands Augustins.

The frequenters of this well-known house are mostly academicians, savants, and magistrates. The house presents an appearance of great respectability. Besides the public rooms, there are also arrangements for private parties—the apartments for such are beautifully decorated. From this house picturesque views may be obtained of the river Seine and the Pont Neuf. The quality of the viands here is beyond question, and the cooking is excellent.

The cellar is also well stocked with wines of various brands, all matured. The house has for many years been renowned for its Burgundies, and the charges throughout are most moderate.

Spécialités. —

Bécasses au fumet.—Caneton à la Rouennaise.—
Bouillabaisse (every Friday).

LA TOUR D'ARGENT, 15, Quai de la Tournelle.

Besides being a restaurant it is also an hotel of a worthy reputation. It is the chief meeting-place of merchants from the bonded warehouses on the

quay Bercy; the house is frequented by American millionaires, who resort thither to enjoy sumptuous dishes peculiar to their own country, and bearing their names. The house has the appearance of an ordinary inn, but it is far better than it looks. A short sojourn here will greatly surprise the visitor.

The cooking is superb. It has been declared that "all the charm and beauty of La Tour d'Argent lie in its saucepans." This house has fixed prices only, both as regards the wine list and general menu.

Spécialités.

Le caneton Frédéric.—L'escalope de saumon Courtois.

Le poulet farci à la Tour d'Argent.

FOYOT, 33, rue de Tournon.

This is *par excellence* the restaurant of the Senate. Both young and old resort thither for the purpose of recuperating their strength, and to recover their cheerfulness.

The usual frequenters are politicians and academicians, with a fair sprinkling of military men. The room on the ground floor is somewhat low and dark, but the one on the first floor is more attractive and airy. Since the Senate took up its abode at the Luxembourg the private rooms here have had better and more comfortable arrangements.

Bill-of-fare has fixed prices.

RESTAURANT & HOTEL LAVENUE, 68, Boulevard Montparnasse (near the Montparnasse Railway Station).

A house well known to, and frequented by, all lovers of good living—its special cookery, old wines, comfortable and well-arranged rooms for private parties are so well known that visitors come from all parts of Paris to dine at Lavenue's.

The chief features of this establishment are its breakfasts and dinners. Attached to the house are beautifully-arranged arbours and a winter garden.

The menu bears fixed prices.

— Spécialités. —

Living fish that one is able to take himself from the fish-ponds and to prepare for his repast.

IN THE CHAMPS-ÉLYSÉES.

RESTAURANT LE DOYEN.

If the visitor desires the pleasure of dining on ever-green lawns surrounded by flowers and shady trees, he should visit Le Doyen, which is on the left-hand side of the Champs-Elysées Square.

Here the company is most select, and during the fine spring and summer weather the toilettes of the ladies are of the very latest fashion. It is customary here to partake of refreshment in the open, everything being well and delicately served. The cooking is exquisite, and the wines are quite equal in quality to the cuisine.



Restaurant le Doyen.

Menu.

Rouget froid à l'Orientale, 1.50.—Langouste rémoulade, $\frac{1}{2}$, 3.50.—Sole Montreuil, 3.50.—Filets barbue Mornay, 3.50.—Homard Américaine, 3.50.—Ecrevisses Bordelaise, 3.50.—Rougets vin blanc à la gelée, 1.50.—Œufs pochés froids au jambon, 1 fr.—Œufs brouillés aux pointes, 1.75.—Caneton en salmis aux champignons, $\frac{1}{2}$, 4.50.—Côtes de pré salé jardinière, 1.75.—Poulet de grain grillé diable, $\frac{1}{2}$, 4 fr.—Caille en chafroid, 4 fr.—Perdreau en bellevue, 8 fr.—Cèpes Bordelaises, 2 fr.—Fonds artichauts Italienne, 1.75.—Pêches pochées Suzette, 2 fr.—Fruits rafraîchis à l'orange, 3 fr.—Pêche flambée au kirsch, 2.50.—Coupe Jacques, 1.50.

PAILLARD, Avenue Gabriel, Champs Élysées.

This, being a branch establishment of the great restaurant Paillard in the Boulevard des Italiens, is only a small summer pavilion.



Restaurant Paillard.

The carte des vins (wine list) only has fixed prices. This being somewhat a special establishment, though small, the prices vary, the place being frequented by persons of high rank, so that according to the customer such is the price.

RESTAURANT DES AMBASSADEURS, Carré Champs Elysées (right hand side).

This restaurant is surrounded by trees and flower beds. From the terrace, the visitor can partake of all kinds of refreshments at well-appointed tables, each of which is lighted by various coloured lamps, giving the appearance of a

scene from fairyland. The whole effect is most striking and pleasing.



The Terrace of the Ambassadeurs.

— Menu. —

Mock-Turtle (soupe à la tortue), 2.50.—Bisque, 2.50.—Saint-Germain, 1.25.—Consommé Ambassadeur, 1.25.—Saumon froid sauce Criliche, 1.75.—Turbot sauce Hollandaise, 3 fr.—Filets barbe Montreuil, 2 fr. (par personne). *Entrées*: Vol-au-vent à la Régence, 2 fr.—Côte de bœuf rôtie aux pommes à la crème, 1.75.—Jambon au Xérès garni d'épinards, 1.50.—Poulet de grain en cocotte bonne-femme, 7 fr.—Cœur de filet à l'Écossaise, 4 fr.—Selle d'agneau, $\frac{1}{2}$, 7 fr.—Perdreau farci, 12 fr.—Galantine de volaille, 2.50.—Glace, 1.50.—Coupe Jacques, 2 fr.—Bourriche Ambassadeurs, 2 fr.

RESTAURANT DE L'ALCAZAR, Carré des Champs-Élysées (right hand side).

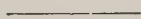
This adjoins the Ambassadeurs. Here visitors are served by attractive young maidens attired in dainty white aprons. It is customary for visitors to dine here in the open, under the trees, and surrounded by flower beds.

The prices charged are those known as “bouillons”—that is, very cheap.

To dine in the galleries, so as to hear the singers of both sexes at the café concerts an extra franc (10d.) per person is charged, and it is well worth the money, as the music rendered is often exceedingly choice.



RESTAURANTS IN THE BOIS DE BOULOGNE.



PAVILLON CHINOIS.

This is at the entrance of the Bois (see Bois de Boulogne), and is much frequented by the *demi-mondaines*. A good gipsy band is in attendance.

Bills-of-fare have no prices attached. The clientèle is generally of the well-to-do class.

PAVILLON D'ARMENONVILLE, Allée d'Armenonville.

This is by the side of the Jardin d'Acclimatation (tropical gardens). It is exceedingly cool and refreshing during the heat of summer, the shady groves being very pleasant.

In front of the terrace is a spacious lake. Both kitchen and cellar are of the highest order. As the Pavillon is frequented by the élite of Parisian society and well-known actors and actresses, high prices are charged for everything served here.

The gardens present a marvellous sight when seen in the afternoons on Sundays from 5 to 7, also during the flower fêtes, and on the day of the race for the Grand Prix de Paris.

The bill-of-fare has no fixed prices.

CAFÉ RESTAURANT DU CHATEAU DE MADRID, Allée de Madrid.

This is in the centre of the Bois de Boulogne, and forms the grand rendezvous of lady equestrians and elegant clubmen. The café is surrounded by a mass of foliage, thickets, and groves.

There are numerous private rooms and saloons attached, all luxuriously furnished. The kitchen and cellar are renowned.

As is the rule in such places, there are no fixed prices on the bill-of-fare, so that all visitors should have well-filled purses.

RESTAURANT DE LA CASCADE, Allée de la Cascade.

This is close to the Cascade, so well known to all visitors to the Bois de Boulogne. Some few dinners are served here during the summer season, but the place is generally used by those who have dined elsewhere.

The bill-of-fare is not priced.

A good gipsy band is usually in attendance.

CHÂLETS DU CYCLE, Bois de Boulogne (behind Longchamp, near the Port de Suresne).

This is the general halting-place for all motor-men, cyclists and pedestrians who take rides or walks in the famous Bois (wood). In the morning about 11 a.m., and in the evening from 5 to 11 p.m. the whole district is full of life and animation, and still more so on racing days at Longchamp. Dinners are served in the open on small separate tables under the shade of over-spreading foliage, and being near the waters of the Seine adds greatly to the pleasure and enjoyment of the visitor. A band plays during the season.

There is also good accommodation for the storing of cycles and motor cars. A repairing shop is also connected with the Châlet.

CHÂLET-RESTAURANT OF THE TOURING CLUB, à la Porte Maillot.

This is surrounded by greenery. Dinners and lunches are served in tents, as the place is the great resort of cyclists—ladies and gentlemen.



The Band at the Touring Club.

A gipsy band discourses sweet music, thus making the place a very pleasant promenade.

The prices generally are moderate.

Menu.

Omelette champignons, 1.25. — Œufs au beurre noir, 0.75. — Hors-d'œuvre, 0.50. — Sole fines herbes, 1.75. — Merlan frit, 1.75. — Veau sauté Marengo, 1.25. — Rumpsteak pommes soufflées, 1.50. — Poulet grillé diable, 3.50, le $\frac{1}{2}$. — Jambon choucroute, 1.25. — Contre-filet rôti pommes château, 1.50. — Flageolets, 1 fr. — Cèpes Bordelaise, 1.25. — Pommes sautées, 0.75. — Brie, 0.50. — Camembert, 0.50. — Les plats du jour et les potages sont par personne.

EXOTIC RESTAURANTS.

For such visitors to Paris who desire to find dishes as served in their own country, as well as those peculiar to continental nations, the following list is given, compiled from reliable sources :—

ENGLISH RESTAURANTS.

Taverne royale (BRADY REYNOLD), 25, rue Royale.

English Taverne (ADLER), 24, rue d'Amsterdam.

Taverne Anglaise (SCALIET), 28, rue Boissy-d'Anglas.

Roastbeef and beefsteak.—Mutton-Chop.—Irish Stew.

AUSTRIAN RESTAURANTS.

Restaurant Viennois (WINDERMANN), 5, rue d'Hauteville.

Sulasch.—Mehlspeisen.—Wiener-Rostbraten.—Schnitzel.—Geflügel-Risotto.

Pilsner Beer.—Austrian and Hungarian Wine.

ITALIAN RESTAURANT.

Santarsiero, 41, rue Saint-Augustin.

Maccheroni al dente, strachotti con pomid'oro.

Aldegani, Passage des Panoramas (galerie Montmartre), 10 et 12.

Minestrone.—Lasagnes au jus.—Risotto à la Milanaise.—Stufata avec Polenta.—Raviolis au jus.—Sabaglione.—Vin de Chianti.

SPANISH RESTAURANT.

Don José (ROUBLES RUIS), 14, rue Helder.

Guisillo madrilenno.—Cocido à l'Espagnol.—Riz à la Valencienne.—Morue à la basque.—Olla podrida.—Garbanzos.

RUSSIAN RESTAURANT.

Restaurant Cubat (Ancien hôtel de la Païva), av. des Champs-Élysées.

Caviar.—Borchtch.—Razsolnik.—Potrokha.—Botrinia. Kouleviaka.—Pojàrsküa Kotlety.—Le sterlet au Champagne.—Le coulis d'écrevisses au Champagne.—Les bécasses à la Stogmoff au Champagne.—Carte chiffrée.

TURKISH RESTAURANT.

Mme. Louna-Sonnak, 11, rue Cadet.

Pilaf et mouton aux gombeaux.—Couscoult Chichkiebabi.—Café à la Turquie.

GRECIAN RESTAURANTS.

Giovanin, 11, carrefour de l'Odéon.

Restaurant oriental (ELLÉNIKÉ ANATOLÉ), 33, rue des Écoles.

Pilaf. — Agème pilaf. — Soutsoukskia. — Kiftédés. — Agneau rôti à la Palikare.—Vins de Marathon, de Samos et de Santorin.

**BUFFETS AND TAVERNS.**

Taverns in Paris are establishments that have recently been revived and are growing daily in public favour. This fact has been entirely overlooked by both Baedeker and Joanne, the compilers of the well-known guide-books.

In the French taverns the visitor can lunch, dine or sup at comparatively low charges. The supper bills-of-fare generally have fixed prices attached, which is not always the case in the great restaurants after 10 o'clock in the evening.

The beer is freshly drawn, cool, and of the finest quality.

TAVERNE ROYALE, 25, Rue Royale.

This house is much frequented by both Parisians and visitors, as excellent Munich beer can be obtained here. The principal dining-room presents a scene of life and animation in the evening, when ladies are present in their up-to-date cos-

tumes. The spectacle shows a phase of life eminently Parisian, worth seeing by the visitor. This establishment is a branch of the *Taverne Pousset*, on the *Boulevard des Italiens*. Charges here are most reasonable.

— Bill-of-Fare. —

Omelette à la Savoyarde, 1.25.—Œufs pochés à la Mornay, 1.25.—Cassoulet, 1.25.—Filet d'agneau à la Turque, 1.75.—Rognons brochette vert pré, 1.50.—Poulet reine, 7 fr., la cuisse, 1.75, l'aile, 2 fr.—Caneton Nantais, 8 fr.—Assiette anglaise, 1.50.—Veau à la gelée, 1.50.—Pickel fleisch, 1.25.—Aspic de volaille, 1.75.—Plum-pudding, 1.25.—Coupe Jacques, 1.50.—Parfait au café, 2 fr.—Lundi : Tripes à la mode de Caen ; soir : Bœuf à la mode.—Mardi : Navarin ; soir : Gigot d'agneau, haricots Bretonne.—Mercredi : Goulache à la Hongroise ; soir : Soupe aux choux, filet de bœuf Renaissance.—Jeudi : Cassoulet ; soir : Petite marmite, côte de bœuf, pommes à l'Anglaise.—Vendredi : Bouillabaisse, petit salé aux choux ; soir : Aloyau à la Nivernaise.—Samedi : Culotte bœuf Flamande ; soir : petite marmite, fricandeau à l'oseille.—Dimanche : Pied de porc Sainte-Menehould ; soir : Potage queue de bœuf, gigot pré-salé.

TAVERNE TOURTEL, 43, Boulevard des Capucines.

Every evening, at 8.30, a symphony concert is held here, which is much appreciated.

This tavern is most select until 6 p.m. All dinners served are exceptionally good. At 9 o'clock the character of the frequenters is changed—visitors of all countries seem to assemble, so that the place has the appearance of an International bar, where the Southern beauty and the elegant Viennese meet and exchange courtesies with the dark-featured Hungarian, resembling a gipsy, and even the mulatto, darker still, yet withal of pleasing features.

The student of human nature will find much to amuse, and even instruct, in the contemplation

of the various representatives from far-off climes, as well as the special illustrations given of Parisian life.

TAVERNE OLYMPIA, 28, Boulevard des Capucines.

By means of a small staircase at the boulevard entrance of the Music Hall, the visitor may reach



The Band at the Taverne Olympia.

the basement of the Olympia, but the principal entrance is in the Rue Caumartin, where the staircase is wide, specially constructed with due regard to the long trains of the dresses worn by the ladies who resort thither for dinner and supper, during which the Olympia ladies' band plays its choicest music. The entrance to the tavern is tastefully decorated with paintings of trees and flowers arranged in rustic fashion, around which mirrors hang reflecting the brilliant lights. The house keeps a good table, and the charges are exceedingly moderate.

Menu.

Potage Parisien, 0.75. — Crème de laitue, 0.75. — Contrefilet Caumartin, 1.75. — Escalope de veau Milanaise, 1.75. — Pilaff de volaille à la Turque, 2 fr. — Médaillon Olympia, 2.50. — Beignets de pommes, 1.25. — Tartes : Viennoise et aux fruits, 0.75. — Glaces : Vanille, café, fraise, citron, 1.25; $\frac{1}{2}$, 0.75. — Rocher, 2 fr. — Coupe de fruits glacés au champagne 1.50. — Coupe Jacques, 1.50. — Plateau de fraises, 4 fr. — Meringue glacée, 1.25.

LA BRASSERIE UNIVERSELLE, 31, Avenue de l'Opéra.

The stranger who comes to Paris should visit this house to find his dreams fulfilled, for here he will find comfort and artistic elegance, with good cooking, excellent beer, and withal moderate charges.

On the second floor are several spacious dining rooms hung with rare old Flemish tapestry. The central room has a cooling fountain in its centre, around which are arranged small but convenient tables. The same charges are made for dining on the first floor as on the others.

Menu.

Potages: Petite marmite, 1.50, ou Consommé de volaille, 0.75. — Groûte au pot, 0.60. — Crème d'asperges, 0.90. — *Poissons*: Turbot sauce hollandaise, 1.25. — Matelote d'anguille, 1.25. — Filets de sole aux crevettes, 1.25. — Truite meunière, 1.50. — *Entrées*: Veau à la russe, 1.25. — Ragoût d'oie pommes nouvelles, 1.50. — Poulet sauté Marengo, $\frac{1}{2}$, 1.50. — Filet mignon petits pois, 1.50. — Caille, 2.50. — Poulet rôti, $\frac{1}{4}$, 1.50. — *Légumes*: Cépes, 0.80. — Macaroni, 0.80. — Salades de légumes, 1 fr. — *Desserts*: Ananas, 1 fr. — Coupe de fruits glacés au champagne, 1.25. — Raisin, 1.25. — Glace, 0.75. — Excellent vin de Vouvray blanc, en carafe, 1.25. — En $\frac{1}{2}$ carafe, 0.65. — Vin rouge même prix. — Vin du Rhin et de la Moselle. — On Sundays: Fillets of beef, sauce financière, 1.50.

Specialité of the house: For the extraordinary charge of 0.40 cent. (4d.) the visitor may select at

will several hors-d'œuvres from about twelve different dishes.

TAVERNE POUSSET, 14, Boulevard des Italiens.

The entrance hall of this tavern is large and imposing, its walls are hung with painted china and tablets, it has also many small tables of finely-carved oak. The large dining-room is well arranged, and is a sight to see when the tables are spread with their snowy cloths, on which glitter the gold plate and crystal glass. Here a sumptuous dinner may be enjoyed. The *Taverne Pousset* is acknowledged to be one of the most elegant of its kind in all Paris, as it is one of the most frequented of any on the Boulevards.

The prices charged here are the same as at the *Taverne Royale*.

Bill-of-Fare.

Cold Meats.—Perdreau farci à la Stuart, 12 fr.—Caille farcie à la gelée, 4 fr.—Terrine de caneton à la Royale, 3 fr.—Terrine de foies gras ou pigeon truffés, 1.75.—Aspic de volaille, Côte de veau Bellevue, 1.75.—Assiette anglaise, Veau, Bœuf mode, 1.50.—Pickel fleisch, Langue, Jambon, Galantine, Hure, 1.25.—Poulet reine, 8 fr. ; la cuisse, 2 fr. ; l'aile, 2.25.

TAVERNE ZIMMER, 18, Boulevard Montmartre.

The dining-room of this house is on the first floor. The view from its windows is most wonderful, shewing the whole of the enormous traffic of the famous boulevard, which during the day becomes much congested at this point.

This house has a somewhat remarkable speciality: Sauerkraut with sausage of Frankfür̃t or Strasbourg and Mayence ham. Dinners are served here as required, but this is more particularly a supper house.

There is no alteration of price charged any part of the day or night. The tavern has also a reputation for its fine Munich beer.

Menu.

—Soupe à l'oignon, 0.70.—Consommé nature, 0.75.
 —Consommé avec œuf poché, 1 fr.—Terrine d'œufs
 à la gelée, 1 fr.—Œufs brouillés tomates, 1.25.
 —Œufs plat au jambon, 1.25.—Œufs brouillés truffés,
 1.50.— $\frac{1}{2}$ Langouste, Mayonnaise, 2.25.—Soles Meu-
 nière, 1.50.—Choucroute garnie Strasbourg - Jambon,
 1.25.—Saucisses de Strasbourg (la paire), 0.60.—
 Francfort (la pièce), 0.60.—Foie gras de Strasbourg,
 1.50.—Langue fumée, 1.25.—Galantine truffée, 1.50.—
 Veau à gelée, 1.25.— $\frac{1}{4}$ Poulet froid, 2 fr.—Assiette
 Anglaise, 1.50.—Rosbif, 1.25.—Salade de saison, 1 fr.—
 Salade de légumes, 1.25.—Salade Russe, 2 fr.

**TAVERNE de la CAPITALE, 2, Boulevard de
Strasbourg.**

This house adjoins the Eldorado, and contains a restaurant, café and concert rooms. It has an excellent band, and is much frequented from 5 to 7 p.m. The custom of smoking cigarettes is practised here by the lady visitors in the public rooms.

**BRASSERIE de L'ESPÉRANCE, 19, Place de la
République.**

This house has a fine orchestra, which serves to attract those who frequent the café, amongst whom ladies predominate. At the end of the large dining-room is a magnificent Gothic fireplace, under the mantel of which the clientèle sit and chat one with the other. The frequenters at this house are chiefly business men, assistants of all grades, with shop-girls, dressmakers, and milliners making their first entry into Parisian life. Near the entrance are many small tables generally occupied by those who are ever on the look-out for the stranger and visitor. These should as much as possible be avoided.

THE BOUILLONS RESTAURANTS.

BOUILLONS DUVAL.

It is not within the means of everyone to visit Corinth, and not everyone can afford to take his meals in the great restaurants of Paris. For those to whom expense is a consideration, what are known as "Bouillons" were established by the well-known caterer, Duval, and since extensively imitated and excelled by Boulant.

The cuisine is of the ordinary kind, exceedingly good, and scrupulously clean. Customers are well served by waitresses wearing dainty white caps. Many of these maids are by no means young, but whether young or middle-aged, they know their business, and are very skilful in serving. It is customary at this house to bestow small gratuities, or what is known in France as "pourboires."

We append below a few prices taken from the ordinary daily menu (bill-of-fare). These will be found about the same at all the Bouillons Duval :—

Menu.

Soupe poireaux pommes, 0.25.—Bouillon, 0.20.—Merlans gratin, 0.70.—Maquereaux grillé maître-d'hôtel, 0.60.—Cabillaud sauce câpres, 0.70.—Sole frite, 0.90.—Rillettes, 0.30.—Omelette fines herbes, 0.50.—Omelette parmentier, 0.60.—Bœuf nature, 0.30.—Garni, 0.45.—Tranche bœuf, céleri rave mariné, 0.50.—Bœuf au gratin, 0.50.—Veau ou Rosbif, 0.50.—Garnis, 0.60.—Côtelette nature, 0.55.—Gigot garni, 0.70.—Entrecôte bordelaise, 0.70.—Poulet rôti cresson le $\frac{1}{4}$, 1.10.—Pommes sautées, 0.30.—Epinards, 0.30.—Cèpes provençales, 0.60.—Asperges à l'huile, 0.90.—Salade de laitue, 0.50, avec œuf, 0.70.—Salade de mâches, 0.40.—Gâteau de riz, 0.30.—Gâteau Pont-Neuf, 0.40.—Marmelade de pommes, 0.30.—Groiseilles, 0.25.—Gingembre, 0.40.

Vin : Ordinaire, le carafon, 0.20.—Graves, le carafon, 0.20.

The principal Bouillons Duval in Paris are as follow :—

21, Rue Saint Fiacre.	69, Rue des Petits Champs.
26, Boulevard Saint Michel.	29, Boulevard des Italiens.
Place St. Germain de Prés.	3, Rue Turbigo.
194, Rue de Rivoli.	12, Place du Havre.
27, Boulevard de la Made-	11, Boulevard Saint Denis.
47, Rue de Rivoli. [leine.	45, Rue Turbigo.

LES BOUILLONS BOULANT.

The Bouillons Boulant have increased in number during the past few years, and have become exceedingly popular.

There is even greater freedom at these houses than at the Duvals. A somewhat superior class of attendants is usual, and the attention shown to customers is all that could be desired. Gratuities are also the rule here ; it need not be a large sum that is given—2d. to 4d. is quite sufficient, and is gratefully received. The beer on sale here is very good, and freshly drawn. The charges throughout are most moderate.

Menu. —

Saint-Germain, 0.25.—Crème milanaise, 0.30.—Tapioca, 0.25.—Coquille de poisson gratin, 0.50.—Merlans frits, 0.60.—Maquereau maître-d'hôtel, 0.60.—Sole meunière, 1 fr.—Bœuf à la mode, 0.60.—Côtelette, 0.60.—Filet grillé aux pommes, 0.90.—Poulet rôti, au cresson, $\frac{1}{4}$, 1.50.—Pommes sautées, 0.30.—Macaroni italienne, 0.50.—Cèpes bordelaises, 0.60.—Jambon Daudins à la gelée, 0.60.—Poulet froid, $\frac{1}{4}$, 1 fr. 25.—Glace, 0 fr. 50.—Bombe vanille, 0.50.—Plum pudding au rhum, 0.50.—Pruneaux, 0.30.—Gaufrettes Chantilly, 0.40.—Confitures de groseilles, 0.30.

The Bouillons Boulant may be found at :—

34, Boulevard Saint Michel.	1, Boulevard Montmartre.
35, Boulevard des Capucines.	22, Rue de Douai.

PARISIAN DISHES.

Eating is one of the delights of life, to very many—its greatest pleasure—so much so, that it finds a place among the seven capital sins, as being one of those that may lead to perdition, therefore demanding care and discretion.

In Paris generally, almost among all classes, excessive eating is common, even with those who make a profession of piety, and are supposed to regulate their habits by the rules of the Church.

However, in Paris, eating is considered a work of art. Certainly cooking has achieved perfection, for the French *chef* (cook) is renowned the wide world over. In the gastronomic art there is real science, and so much ingenuity and cleverness are shown in the preparation of all kinds of dishes, that every visitor to Paris seeking pleasure may certainly indulge in feasting to his heart's content, without jeopardising his future happiness, either in this world or the next.

But for his present well-being, the visitor might like to know something of the composition of the principal dishes as prepared for the Parisian epicure. An explanation is somewhat necessary in order that the stranger may be able to select from the elaborate bills-of-fare as set forth by the principal restaurants.

DESCRIPTION OF SCME OF THE PARISIAN DISHES.

La Sole Mornay is prepared with cheese.

La Sole Joinville is prepared with shrimp sauce.

La Sole Normande is garnished with mussels, small fish, and mushrooms.

Le Homard à l'Américaine is lobster served with brandy sauce and tomatoes very highly seasoned.

Les Ecrevisses à la Bordelaise is also very highly seasoned.

La Carpe Chambord consists of truffles, sweet bread and foie gras (goose liver).

La Matelote is a fish stew with fresh vegetables.

Les Œufs à la tripe are hard-boiled eggs with fried onions.

Le Caneton à la bigarade is duckling garnished with a sauce made from bitter orange peel.

Le Canard à la Rouennaise is duck served with liver mashed in sauce.

Le Poulet chasseur is chicken with a very highly-seasoned sauce.

Le Poulet en cocotte is chicken fried with potatoes and slices of bacon, served up in a cocotte (earthen vessel.)

Le Poulet à la diable is chicken grilled on a bright and clear fire.

Le Poulet la Thuile is garnished with artichokes, onions and potatoes.

Les Pieds à la Poulette (veal and mutton) are served floating in a sauce made with yolk of eggs.

L'Entrecôte bearnaise is made with butter sauce to which vinegar and onions are added.

Le Perdreau en Bellevue is a dish served cold with suitable jelly.

Un Savarin is a cake served with cherry brandy or rum.

Un Saint Honoré is cream garnished with Brussels sprouts and iced cream added.

OYSTERS.

Oysters are acknowledged by most people to be excellent eating, but only during the months in which they are in season—according to the popular belief, when the months include the letter “r” in their composition—from September to April. The same may also be said of crabs and lobsters. Oysters are comparatively cheap in Paris; in recent years the supply has increased, so that they have advanced in popular favour. It is quite

possible to purchase them at retail shops and fish-mongers' from half a franc (5d.) per dozen. The cheapest are the Portuguese; these are generally of an average price, superior taste, but small; they are, however, much in favour with the Parisians. Others much liked are the Arcachons Marennes, and Cancales; these vary in price from 1 fr. 25 to 2 fr. 50 per dozen (1s. to 2s.). The visitor needs hardly to be reminded that oysters obtained in restaurants are charged at a higher price than quoted above.

The best time for purchasing oysters is from January to March. During these months they are fairly plentiful, and may be obtained from almost every grocer and wine bar in the city.

At late suppers, it is the custom for both ladies and gentlemen to partake of oysters, especially from 1 to 3 a.m., at the various houses in the neighbourhood of the Central Market.

Below are the prices of oysters as charged at the Restaurant Prunier.

Menu.

Portugaises, 0.75 la douzaine.—Pieds de cheval, 3.50.—Cancales, 2.25.—Cancales supérieures, 2.50.—Cancales extra, 3 fr.—Armoricaïnes petites, 1 fr.—Armoricaïnes moyennes, 1.25.—Armoricaïnes 1^r choix, 1.50.—Supérieures, 1.75.—Armoricaïnes de Belon, 3 fr.—Ostendes, 2.50.—Ostendes Victoria, 3 fr.—Marennes, 2.25.—Marennes supérieures, 2.50.—Marennes extra, 3 fr.—Natives d'Angleterre, 3 fr.—Natives de Zélande, 4 fr.—Côte-Rogue (Irlande), 5 fr.—Burnham, 5 fr.—Colchester, 6 fr. **Spécialités :** Several dishes made of oysters; among others, oyster soup and "filet Boston."



Theatres.

THÉÂTRE FRANÇAIS.

Box Office open from 11 a.m to 6 p.m.

PRICES OF ADMISSION.

FIRST OFFICE—	BOX OFFICE.		ADVANCE BOOKING.	
	fr.c.		fr.c.	
Front of the stage, first boxes ...	10.	...	12.	...
Boxes on ground floor	8.	...	10.	...
First boxes... ..	8.	...	10.	...
Boxes (lowest tier)	8.	...	10.	...
Front of the stage, second boxes ...	8.	...	10.	...
Front boxes, second row	6.	...	8.	...
Front boxes, open, second row ...	5.	...	7.	...
Boxes at side, second row	4.	...	6.	...
Boxes in front, third row, closed ...	3.50	...	5.	...
Boxes in front, third row, open ...	3.	...	4.50	...
Balcony armchairs, first row	10.	...	12.	...
Balcony armchairs, second and third rows	8.	...	10.	...
Orchestra armchairs	8.	...	10.	...
Gallery seats in third boxes, first row	4.	...	5.	...
Gallery seats in third boxes, second row	3.	...	4.	...
SECOND OFFICE—				
Pit	2.50	...	—	...
Third gallery	2.	...	—	...
Seats in fourth gallery	2.	...	3.	...
Fourth boxes at side	1.50	...	2.50	...
Amphitheatre	1.	...	—	...

Boxes in the second and third tier can be divided into two places, of which one is considered front. Children pay full price. Ladies are admitted most evenings of the week to the orchestra stalls without hats, bounnets or head-dress, but on subscription days (Tuesday and Thursday) evening dress is compulsory, without hat or bonnet.

Subscription days, Tuesday and Thursday. Matinées at reduced prices on Thursdays at 1 p.m. Subscriptions are the same price as advance bookings.

LA COMEDIE FRANÇAISE.

This is sometimes called *Théâtre Français*, or merely *Les Français*. This holds the first position for comic and dramatic performances in

Paris, and takes the highest place for literary rank in all Europe. At the Comédie the French used is of the purest character, and it is frequented by the brightest and most elegant of all high-class society.

As the Théâtre Français is the home of Molière, Racine and Corneille—classic authors—it is also that of Scribe, Legouv  , Augier, Sandeau, Musset, Victor Hugo, Dumas (father and son), Pailleron, Lavadan, Meilhac, Hal  vy, Brieux, Donnay, J. Lema  tre, Paul Hervieu, and of all those authors who are the most celebrated for refinement of writing, full of charm and elegance, abounding with French wit, and of all those who have been past masters in stirring up the best thoughts and ideas in others, whilst at the same time, with unsparing hand, laying bare the faults and vices of society, as shown in the characters of Moli  re and in the clubmen of Lavedan and Hervieu.

The Artistes.—Numerous artistes have appeared here whose fame filled the world with astonishment and delight—from Talma, the friend of Napoleon, who first introduced antique costumes in realistic fashion, appearing in bare feet, dressed in the Roman toga, as he played the r  le of Brutus of Voltaire, to Mounet-Sully, who showed us, in “L’Oedipe Roi,” eyes dug out and the cavities filled with blood; from Mlles. Mars and Rachel, to the modern Sarah Bernhardt, whose acting gives pleasure to thousands, and who to-day remains a star of the first magnitude in the theatrical world.

Mme. Sarah Bernhardt, like Coquelin the elder, has now a theatre of her own, but there still remains at the Com  die Fran  aise a galaxy of talent: Mme. Bartet, who lends her harmonious voice and elegant grace to the charming lines of Racine and her sympathetic heart to modern hero-

ines ; Mme. Brandes, Mlle. Lara (the ingénue), and Mme. Thérèse Kolb (the blonde) with her merry laughter, giving pleasure to thousands, etc.

Although Coquelin is not in the rôle, his brother remains, and Cadet has no equal in the comic parts of the classical répertoire.

Amongst the other "sociétaires" (members of the Comédie Française) may be mentioned MM. Silvain de Feraudy, Albert Lambert and Son, Baillet, Leitner, Berr, Paul Mounet, and Mmes. Barretta, Worms, Dudlay, Pierson, Du Minil, the charming Mlle. Wanda de Boncza, the graceful Mlle. Regnier, and Mlle. Leroux, the tragedienne.

The répertoire of the Comédie is varied each day ; the weekly programme is published in the Sunday issue of the French papers.

Strangers are advised to visit the Comédie two evenings and two mornings each week (Thursday and Sunday, from 1 to 5 o'clock) in order to see the rendering by the artistes of the classical portions of Molière, Racine, and Corneille played according to the original interpretation. These, and the more modern contemporary pieces, are really worth seeing.

The Public.—Visitors may see at the Théâtre Française, especially on subscription days (Tuesday and Thursday), the flower of the aristocratic world and cream of the literary society of Paris, as the élite of the metropolis flock thither in goodly numbers, amongst whom may be mentioned:—Baronne de Rothschild, Countess de Lamonta, Marchioness de Carcano, Countess Edmond de Pourtalès, Princesse de Sagan, Countess Greffulhe, Countess de France ; also Baron de Rothschild, Count Guy de la Rochefoucauld, Prince d'Arenberg, Count L. de Segur, Count de la Sizeranne, Baron Félix Oppenheim, Count d'Hunolstein, Baron Boissy d'Anglas, and many others.

THE GRAND OPERA, Place de l'Opéra.

Telephone 231.53.

Box Office open from 10 a.m. to 6 p.m.

MM. Bertrand and Gailhard, Managers.

LIST OF PRICES.

	No. of Seats.	Per Seat. fr.c.	At the Office.		By advance booking.	
			Per Box.	Per Seat. fr.c.	Per Box.	Per Seat. fr.c.
Stalls of pit	1	7.	—	9.	—	—
Ditto, orchestra	1	14.	—	16.	—	—
Ditto, amphitheatre	1	15.	—	17.	—	—
Boxes, lowest tier, front of stage... ..	10	15.	150.	17.	170.	17.
Ditto, ditto	8	15.	120.	17.	136.	17.
Ditto, side	6	14.	84.	16.	96.	16.
Ditto, ditto	5	14.	70.	16.	80.	16.
First-row boxes, front	10	17.	170.	19.	190.	19.
Ditto, ditto	8	17.	136.	19.	152.	19.
Ditto, between columns	12	17.	204.	19.	228.	19.
Ditto, in front	6	17.	192.	19.	114.	19.
Ditto, at side	6	15.	90.	17.	112.	17.
Second-row, front	8	14.	112.	16.	128.	16.
Ditto, between columns	12	14.	108.	16.	192.	16.
Ditto, in front	6	14.	84.	16.	96.	16.
Ditto, at side	6	10.	60.	12.	72.	12.
Ditto, in front	10	5.	50.	7.	70.	7.
Third-row, front	8	5.	40.	7.	56.	7.
Ditto, ditto	8	8.	64.	10.	80.	10.
Ditto, between columns	6	8.	48.	10.	60.	10.
Ditto, at side... ..	6	5.	30.	7.	42.	7.
Fourth-row, front	8	2.	16.	3.	24.	3.
Ditto, ditto	8	3.	24.	5.	40.	5.
Ditto, at side... ..	4	2.	8.	3.	12.	3.
Ditto, stalls, amphitheatre	1	4.	—	5.	—	—
Ditto, do., do., front	1	2.50	—	3.	—	—
Ditto, do., do., at side	1	2.	—	2.50	—	—
Fifth-row boxes	4	2.	8.	3.	12.	3.

Yearly subscriptions (for one, two, three, or four days per week) Monday Wednesday, Friday. Season tickets for Saturdays date from October, and end in May. Application should be made to manager for full particulars as to prices, etc. The Grand Opera is not open every day for information—see daily journals, bills and posters, which latter are everywhere displayed. Ladies are admitted to orchestra stalls if without hats, bonnets or head-dress.

The Opera House, which is the national academy of music, is that large and palatial building which immediately attracts the attention of the visitor on entering the Avenue de l'Opéra, and which can easily be seen from the highest points of the city, more especially from Montmartre and Belleville. It was constructed after the design, and according to the plans, of the late Charles

Garnier, who conceived his ideas for the decoration of the interior from the magnificent palaces of the Doges of Venice. It cost 34,400,000 francs, and was inaugurated on the 5th of January, 1875. The "Opera" combines the three sister arts—singing, music and dancing. The latter can be followed out to the greatest advantage, for the house has a vast stage, with every improvement that modern art and science can devise.

The Grand Staircase.—After passing through the vestibule, the visitor may see the wonderful statues of Lulli, Glück and Rameau. The grand staircase rises in front. This is a marvel of beauty, both in construction and adornment. The steps are all of white marble, the balustrades of onyx. The sides of the stair-

way are covered with marvellous carvings and frescoes. The staircase leads to the foyer and theatre, the boxes of which are taken up by subscribers, many of them being spoken for long before they are available, so great is the demand. The favourite positions are those situated between the columns. These are subscribed for by members of the very highest of Parisian society, and also by the best of the middle-class who may be able to afford the luxury. All kinds of individuals meet at the

Grand Opera — aristocrats, artists, literary men, military heroes, politicians, merchants, millionaires of all nationalities, sporting men, gamblers, card-sharpers, snobs, etc., etc., so that by spending a little time at the Grand Opera House, the visitor may see one of the marvellous phases so peculiar to Parisian life.



Mlle. Bréval.

The Green Room.—This portion of the house is not open to everyone. An admission to this “holy of holies” is looked upon as a very great favour. What may be seen here is interesting: preparations are being made for the public performance; steps are rehearsed, positions studied, and the finishing touches given to both person and dress, for here are assembled dancers of all classes and grades, from the raw apprentice to the finished star.

The apprentices (known as “rats”) are those who attend the elementary dancing classes, being placed in the second quadrille of the second division of the ballet. These “rats” or apprentices, as soon as they show any skill or cleverness, are at once allotted places amongst the higher grades, from which they rise to the rank of “sujet,” and from “sujet” to “star.”

The “stars” of the ballet to-day are Mlles. Zambelli and Sandrini, both of whom are deservedly popular with the Parisians. Amongst the rising “sujets” may be mentioned Mlles. Lobstein, Piodi, Hinch and Désirée.

Stars of the opera enjoy certain privileges, amongst which is permission to see their friends in their own “loges” or boxes, rarely visiting the green-room for any purpose whatever, which room is entirely given up to the lower grades, and to the “proletarians (working women of the art or profession).

Leaving the Opera.—This sight should on no account be missed by the stranger. This can best be seen from the bottom of the grand staircase; the marvellous dresses and magnificent wraps and cloaks must be seen, for they cannot be described. The *sortie de bal* is one of the sights of Paris—the like can be witnessed nowhere else.

OPÉRA COMIQUE, Place Boieldieu. Telephone 105.76.
Box Office, Rue Marivaux, open from 10 a.m. to 7 p.m.

PRICES OF ADMISSION.

	AT BOX OFFICE.	BOOKED IN ADVANCE.
FIRST OFFICE—		
Front seats on ground floor and balcony	fr.c. 10.	fr.c. 15.
Lowest tier boxes	8.	10.
Boxes on balcony	10.	12.
Orchestra stalls	8.	10.
Balcony stalls, first row	10.	12.
Ditto, ditto, second and third rows...	8.	10.
Front second stage	6.	8.
SECOND OFFICE—		
Boxes, front, second stage	6.	6
Ditto, side, ditto	5.	6
Pit (by booking)	3.50	--
Armchairs, third stage	4.	5.
Front, ditto	3.	4.
Boxes, ditto	3.	4
Stalls, ditto	3.	3.50

Subscription Rates for Thursday and Saturday,

Front of stage, ground floor	204.	216.
Boxes on balcony	204.	216.
Armchairs, ditto, first row	204.	216.
Boxes, orchestra stalls	170.	180.
Balcony stalls, second and third rows	170.	180.
Front of stage boxes, front second stage	136.	144.
Boxes at side, ditto	102.	108
Armchairs, third stage, three first rows	85.	90.
Front of stage and boxes on third stage	68.	72.
Stalls on third stage, four back rows ...	59 50	63.

Ladies are admitted to the orchestra stalls by removing their hats or bonnets. Entire boxes must be taken.

The theatre is open from the 1st of September to the 30th of June.

Matinées at 1 p.m. on Sundays and holidays

The Green Room of this very new theatre is beautifully decorated by Oliver Mersan, Maignan, Gervex and Raphael Collin. This is one of the sights of Paris.

The old plays, as well as the new ones, are magnificently put upon the stage; both the properties and mounting are most carefully considered even to the minutest detail, such as have never before been seen, thanks to the artistic skill of Albert Carré.



Mlle. Delna.

[Photo by Reutlinger.]

ODEÓN, Place de l'Odéon (near the Garden of the Luxembourg). Telephone 811.42.

PRICES OF ADMISSION.

FIRST OFFICE—				AT BOX OFFICE.	ADVANCE BOOKING.
				fr.c.	fr.c.
Front, in first saloon	...	...	...	12.	14.
Ditto on ground floor	...	...	...	12.	14.
Ditto lowest tier boxes	...	...	...	10.	12.
First front boxes	...	...	...	8.	10.
Orchestra stalls	...	...	...	6.	8.
First boxes, at sides	...	...	...	5.	7.
Ditto, ditto in balcony	...	...	...	5.	7.
Balcony stalls, front row	...	...	...	6.	8.
Ditto, ditto, second and third rows	...	...	...	5.	7.
Lounges	...	...	...	4.	6.
First gallery stalls	...	...	...	2.50	...
Front ditto, ditto...	...	...	...	2.50	—
Second boxes, front	...	...	...	3.	2.

SECOND OFFICE—

Second boxes on balcony	...	...	...	1.50	4.
Pit stalls	...	...	...	2.50	3.
Stalls on second balcony	...	...	...	1.50	2.
Front on third ditto	...	...	...	1.	1.50
Third gallery	...	...	...	1.	—
Fourth gallery	...	...	...	.50	—

Ladies are admitted to all parts of the house, with the exception of the pit. Matinées are given every Sunday from 1.30 to 5 p.m.

Matinée conferences (C.N. lecture) on Thursday.

Admission to the whole of the fifteen representations on Mondays, from October to May, as follows:—Orchestra and balcony stalls, 40 fr. each person; stage box, ground and first floor, first box facing the stage, 50 fr.; first box at side, box near the pit, 35 fr. each.

During part of November a series of classical matinées is given (Thursdays), preceded by a conference subscription. Facing the stage, first box, 40 fr. each person; orchestra or balcony stalls, 30 fr.; lounge, first box at side, 25 fr.; first gallery, 20 fr.; pit, 15 fr.

The *Odéon*, acknowledged as the second of the French theatres, is especially the classic theatre, and is famous for its literary matinées (detailed above), preceded by lectures on various subjects, which prove a great attraction to the youth of the various schools and colleges of Paris.

GYMNASE, Boulevard Bonne Nouvelle.

Telephone 102.65.

Booking Office open from 11 a.m. until one hour before opening, which time varies according to the play.

PRICES OF ADMISSION.**FIRST OFFICE—**

						BOX AND BOOKING OFFICE. fr.c.
Facing the stage, ground floor	...	...	...	...	...	15.
Ditto on balcony	...	...	...	...	...	15.
Front boxes	...	...	...	...	...	10.
Lowest tier boxes	...	...	...	...	...	10.
Orchestra stalls	...	...	...	...	...	10.
Balcony ditto	...	...	...	...	...	10.
Lobby ditto first row	...	...	...	...	...	6.
Ditto ditto second row	...	...	...	...	...	5.
Ditto boxes, 3rd, 4th and at side	...	...	...	...	...	4.
Front in lobby	...	...	...	...	...	5

SECOND OFFICE—

Stalls in second gallery, facing	...	...	...	...	...	3.
Facing stage, second gallery	...	...	...	...	...	2.
Boxes in second gallery, 3rd and 4th	...	...	...	...	...	3.
Ditto ditto, at side	...	...	...	...	...	2.50
Stalls in third gallery, 1st row	...	...	...	...	...	2.
Others in same gallery	...	...	...	...	...	1.50
Front ditto	...	...	...	...	...	1.0
Fourth gallery boxes	...	...	...	...	...	1.50

Children pay full prices. Ladies are admitted to orchestra stalls. No extra charge for advance booking. Subscriptions, with reduction of 50 per cent. from ordinary rates for fixed days. Apply at office.

The *Gymnase* is the ancient theatre of Madame la Duchesse de Berry, a branch of the theatres Français and Opéra Comique. Its special feature is society comedy on strictly Parisian lines.

It was also for a long time the theatre for such playwrights as Scribe, Alexandre Dumas the younger, Sardou, Feuillet and Daudet.

For the last few years the Gymnase has been the home of plays having decided Socialistic tendencies. It is altogether in build and decorations an elegant theatre.



Mlle. Laparcerie.

VAUDEVILLE. *Chaussée d'Antin.* Telephone 102.0.
Box Office open from 11 a.m. to 6 p.m. M. POREL, Director.

PRICES OF ADMISSION.

FIRST OFFICE—

	BOX AND BOOKING OFFICE. fr.c.
Front of stage, on ground floor, 6 seats ...	120.
Ditto first row 6 seats ...	120.
Boxes, first row, 6 seats ...	72.
Ditto 5 ditto ...	60.
Ditto 4 ditto ...	48.
Boxes, lowest tier, 6 seats ...	60.
Ditto 5 ditto ...	50.
Ditto 4 ditto ...	40.
Orchestra stalls ...	10.

First Office—continued.

	fr.c.
Balcony ditto, first row ...	12.
Ditto second row ...	10.
Green room stalls, 1st row ...	7.
Ditto, 2nd, 3rd and 4th rows ...	6.
Green room boxes, facing, 5 seats ...	30.
Ditto, ditto, 4 ditto ...	24.
Front of stage balcony, 6 seats at side ...	30.
Second boxes, ditto, 5 ditto ...	25.

SECOND OFFICE—

Third row boxes, each seat ...	4.
Stalls in third gallery, in front, 1st row, each ...	4.
Ditto ditto at side ...	2.
Front of stage in 3rd row, each ...	4.
Boxes, 4th row, each ...	2.
Fourth gallery ...	1.

Entire boxes must be taken. Children pay full price. Ladies are admitted to orchestra stalls only with the smallest of hats or bonnets. There is no fee for booking seats in advance.



Mme. Réjane

The *Vaudeville* now belongs to Madame Réjane, who fills the place in comedy that Sarah Bernhardt holds in the drama and tragedy. The favourite authors of Madame Réjane are MM. Donay, Porto Riche, Brioux, etc., and the audiences she mostly attracts are eminently Parisian.

The *Vaudeville* is one of the five theatres the stranger should visit to gain a fair conception of true Parisian comedy.

THÉÂTRE ANTOINE, Salle des Menus Plaisirs, 14,
Boulevard de Strasbourg. Telephone 222.64.

Director—M. André Antoine.

PRICES OF ADMISSION.

Front of stage, ground floor	...	...	...	...	fr.c.
Ditto, balcony	...	...	...	...	8
Box on balcony	...	...	...	...	8.
Boxes, lowest tier	...	...	...	...	7.
Balcony stall, first row	...	...	...	...	6.
Ditto second row	...	...	...	...	5.
Orchestra stall	...	...	...	...	4.
Pit	...	...	...	...	5.
Front of stage, second tier	...	...	...	...	2.50
Stall, green room, first floor	...	...	...	...	3.
Ditto, ditto	...	...	...	...	3.
Any seat in third tier	...	...	...	...	2.
	...	...	...	...	1.

N.B.—Monthly tickets, with optional dates, for subscribers, eight representations during the season, orchestra stalls and balcony seats, 30fr.

The *Théâtre Antoine* exhibits to perfection the great realistic features which, at the theatres, as elsewhere, are so strongly the characteristic of the new century.

Antoine, impressed with the difficulties met with in bringing out works by new authors so often rejected by managers, and disheartened by adverse criticism, founded the *Théâtre Libre*; after which he undertook the management of the theatre which to day bears his name, and where he himself plays with rare skill, showing himself to be a true genius—the genius of naturalism and reality—as shown by the modern French as well as foreign plays, which are presented from time to time at this theatre, all most admirably staged.



Mlle. Mellot.

THÉÂTRE SARAH BERNHARDT, Place du
Chatelet. Telephone 274.23.

PRICES OF ADMISSION.

	Per seat
	fr.c.
Front of stage, ground floor and balcony...	15.
Boxes, lowest tiers	12.
Orchestra stalls and balcony...	12.
Ditto balcony, first row ...	10.
Boxes and front of first gallery on saloon	7.
Covered boxes in first gallery	6.
Armchairs in ditto	6.
Ditto in second ditto	4.
Ditto in pit	3.50
Stalls, second gallery	2.50
Amphitheatre	1.

No extra charge for advance booking.

This theatre was formerly known as the "Théâtre des Nations," but has been recently re-decorated, and, in some parts, literally transformed. It is richly embellished with frescoes by Clairin, d'Abbéma, de Louis Besnard, de Mucha, and illuminated throughout in a most marvellous manner.

Madame Sarah Bernhardt has here witnessed most of her greatest triumphs, in such plays as "Phèdre," "La Dame aux Camélias," "La Tosca," "Lorenzaccio," "Cléopâtre," "La Samaritaine," "Hamlet," and "L'Aiglon"—this latter from the pen of the poet Rostand.



Mme. Sarah Bernhardt.

PORTE SAINT MARTIN, Boulevard Saint-Martin.
Telephone 266.97.

Box Office open from 11 a.m. to 7 p.m.

PRICES OF ADMISSION.

	fr.c.
Front of stage, ground and first floor	15.
Boxes, lowest tier	
Boxes	
Balcony stalls, first balcony, front row	12.
Ditto ditto other rows	10.
Orchestra ditto	10.

Prices of Admission—continued.

					fr.c.
Boxes, second balcony, front	...	...	...	...	6.
Ditto	ditto	at side	...	...	5.
Stalls,	ditto	front row	...	...	6.
Ditto	ditto	all others	...	...	5.
Ditto, gallery, front row	...	...	...	...	3.50
Ditto	all others	...	...	...	2.50
Ditto, amphitheatre, front row	...	...	...	...	1.50
Ditto	all others	...	...	...	1.25

Children pay full price. Ladies are admitted to all parts of the house. Seats may be secured in advance without extra charge.

This theatre is that of Coquelin. All the world knows of the success he achieved in Rostand's "Cyrano de Bergerac," and recently "Quo Vadis" has been produced for the first time.

PALAIS-ROYAL, Au Palais-Royal, 38, Rue de Montpensier. Telephone 102.50.

PRICES OF ADMISSION.

	BOX OFFICE. fr.c.	ADVANCE BOOKING. fr.c.
Front of stage and front row of stalls		
in first gallery	8.	10.
First boxes in front and at side ...	7.	9.
Stalls in balcony	8.	10.
Ditto in orchestra	8.	10.
Boxes, lowest tier, at side	8.	10.
Ditto in front	8.	10.
Facing stage, in first gallery ...	4.	5.
Boxes in first gallery facing and Stalls also facing	5.	6.
Ditto in first gallery, at side ...	4.	5.
Boxes at side in first gallery ...	4.	5.
Facing stage, second gallery ...	2.50	3.
Stalls in ditto	2.50	3.
Ditto in Orchestra, second series ...	5.	6.

Children pay full price. Ladies are admitted to orchestra stalls. The stage boxes, corner boxes and balcony boxes are each let to one party only.

The theatre of the *Palais-Royal* stands at the corner of the Palais Royal and the rue Montpensier. It was built by the Duke of Orleans in 1783. It is the theatre of what are known as screaming farces, crowded with wit and amusing, laughable ballads. The morality, however, is not remarkable, the sole aim being to create merriment. This is too often done at the expense of the finer feelings of our human nature. The Palais Theatre is not exactly the place for the youth of either sex.

NOUVEAUTES, Boulevard des Italiens.

Telephone 102.51.

PRICES OF ADMISSION.

	AT BOX OFFICE.	ADVANCE BOOKING.
Front of stage, ground floor, and first balcony	fr.c. 50.	fr.c. 60.
Boxes, lowest tier	8.	10.
Balcony stalls, front row... ..	8.	10.
Ditto others	7.	9.
Orchestra stalls	8	10
First boxes	8.	10
Front of stage, second balcony... ..	4.	5
Second balcony	4.	5.
Gallery armchairs, front row	5.	6.
Ditto others	4.	5.
Gallery stalls	2.	2 50

Ladies are admitted to all parts of the house. First row and corner boxes are each let to one party only.

Les Nouveautés was established by the celebrated comedian, Brasseur, of the Palais-Royal, and keeps up its reputation for being the most "Boulevardier" theatre in Paris. The plays are, for the most part light comedies touching upon the topics of the day, and sometimes, in default of talent, the pretty actresses of Paris display to great advantage their marvellous creation of frocks and frills.

Germain, the well-known actor, mimic, and caricaturist, full of jollity and mirth, has here established himself, and is a popular favourite.

VARIÉTÉS, 7, Boulevard Montmartre.

Telephone 109.92.

Box Office open from 10 a.m. to 11 p.m.

PRICES OF ADMISSION.

	fr.
Front of stage, ground and first floor, 5 seats ...	60.
Boxes, lowest tier, each place	10.
First row boxes, ditto	10.
Stalls, orchestra	10.
Ditto, balcony, first row	12.
Ditto second row	10.
Boxes, third balcony, 4 places	6.
Stalls, green room, first row	5.
Ditto second row	4.
Stalls in second gallery, first and second rows ...	4.
Ditto ditto others	3.
Amphitheatre	1.

Children are charged full price. On Sundays and holidays ladies are admitted to the orchestra stalls.

This is *the* theatre of Parisian gaiety, and has maintained its character from the date of the Second Empire, always with unvarying success. Laughable and amusing plays written by Meilhac, de Halévy, de Labiche, and de Lavedan, have been produced here. Alfred Capus also proved his great success with "La Veine."

The *Variétés* is looked upon as the paradise for pretty women, who charm by their gorgeous dresses as well as by their skilful and clever acting.

BOUFFES-PARISIENS, Passage Choiseul.

Telephone 259.19.

Box Office open from 10 a.m. to 7 p.m.

PRICES OF ADMISSION.

				AT BOX	ADVANCE
				OFFICE.	BOOKING.
				fr.c.	fr.c.
Front of stage on ground floor, 5 places	50.	...	60.		
Boxes, lowest tier, latticed 6 ditto	60.	...	75.		
Ditto ditto ditto 4 ditto	40.	...	50.		
Ditto ditto at side 4 ditto	32.	...	40.		
Ditto ditto ditto 3 ditto	24.	...	30.		
Front of balcony, 5 places	...	...	60.		
Boxes in balcony, front, 5 places	...	40.	...	50.	
Ditto at side, 4 places	...	32.	...	40.	
Armchairs, orchestra, each	...	8	...	9.	
Ditto balcony, first row, each	...	8.	...	10.	
Ditto ditto second row, each	...	7.	...	9.	
Front of first gallery, 4 places	...	12.	...	16.	
Boxes of ditto 5 ditto	...	20	...	25.	
Ditto ditto 4 ditto	...	12	...	16.	
Armchairs ditto each	...	4.	...	5.	
Front of second gallery, 4 places	...	8	...	10.	
Stalls of ditto	...	2.	...	2 50	
Ditto of third gallery and amphitheatre	1.	...	1.50		

Children are charged full price. Ladies are admitted to boxes and orchestra stalls. Front of stage and boxes on ground floor and balcony are only let to parties, not single seats.

Since the days of Offenbach, operette has never failed to triumph at the *Bouffes*; the "Mascotte" has also achieved conspicuous success, owing chiefly to the skill of *Miss Helyett*. At this theatre will always be found genuine vaudeville and comedy.

AMBIGU-COMIQUE, 2, Boulevard Saint-Martin.
Telephone 266.88.

PRICES OF ADMISSION.

	AT BOX OFFICE. fr.c.	ADVANCE BOOKING. fr.c.
FIRST OFFICE.		
First series, front of stage	9.	10.
First boxes and ground floor, latticed and open	8.	9.
Second boxes, front and second front of stage	4.	4.50
Armchairs of Orchestra	5.	6.
ARMCHAIRS IN BALCONY.		
First series, first row	6.	7.
Second ditto, and others in front	5.	6.
Third ditto, and others at side	4.	5.
ARMCHAIRS IN LOBBY.		
First series, first row	4.	4.50
Second ditto, and others in front	3.	3.50
Third ditto, boxes and side lobby	3.	3.50
SECOND OFFICE.		
Stalls in gallery	2.	2.50
Amphitheatre	1.	—

Children are charged full price. Ladies are admitted to all parts. Open or closed boxes are only let to one party. These contain two, four, six or eight seats. At every first performance of a new play all seats on the ground floor are charged at the uniform price of 10 fr.

For real tragedy and darkest plot, the plays presented at this theatre cannot be surpassed. From the commencement to finish, each scene is highly sensational. The wonderful adventures and hair-breadth escapes of hero and heroine are witnessed with bated breath by crowded audiences. Truth and right appear to be at a discount. Might is, for the time, right, and seats itself on the throne—the villain triumphs, the innocent suffer—so the play continues; but, ere it closes, evil is dethroned, virtue is rewarded, and crime punished, amid the enthusiastic plaudits of a delighted audience.

Although the plays presented at the *Ambigu-Comique* are highly sensational, there is nothing in them to offend the moral sensibilities of anyone, so that the visitor need not fear to spend an hour or two in the little house on the Boulevard Saint-Martin.

CHÂTELET, Place du Châtelet. Telephone 102.66.**PRICES OF ADMISSION.**

ON THE GROUND FLOOR.		AT BOX OFFICE.	ADVANCE BOOKING.
		fr.c.	fr.c.
Boxes, lowest tier, 4 places	...	30.	36.
Orchestra stalls, first series	...	8.	9.
Pit ditto ...	...	5.	6.
FIRST FLOOR.			
Saloon boxes, 8 places	...	60.	72.
Ditto 6 ditto	...	45.	54.
Balcony stalls, first row	...	9.	10.
Ditto other rows	...	8.	9.
SECOND FLOOR.			
Gallery stalls, first row	...	6.	7.
Ditto facing stage	...	5.	6.
Ditto at side	...	4.	5.
THIRD FLOOR.			
Stalls in first amphitheatre	...	3.	4.
FOURTH FLOOR			
Stalls in second amphitheatre	...	2.	—
Ditto third ditto	...	1.	—

Children are charged full price. Ladies are admitted to all parts of the theatre.

The *Theatre of the Châtelet* has the largest auditorium in Paris. It is built on the site of the old Châtelet Prison. Its spécialités are fairy scenes and spectacular plays. The stage fittings and decorations are of a very sumptuous and gorgeous character, and the ballets at this theatre are not to be surpassed in general arrangement and staging.

The "corps de ballet" consists of 100 dancers, who execute their graceful steps under many tasteful and fantastic disguises, such as representations of flowers, birds, pearls, and gems of all colours harmoniously blended; beauties of all countries, both far and near, are presented with startling and dazzling brilliancy.

GAITÉ, Square des Arts et Métiers. Telephone 127.09.**PRICES OF ADMISSION.**

FIRST OFFICE—		AT BOX OFFICE.	ADVANCE BOOKING.
		fr c.	fr.c.
Front of stage, ground floor	...	8.	10.
Ditto lowest tier	...	8.	10.
Ditto first floor	...	8.	10.

Prices of Admission —continued.				fr.c.	fr.c.
Boxes, lowest tier ...	...	...	...	7.	8.
Ditto, first gallery ...	...	...	...	5.	6.
Stalls in orchestra...	...	...	...	7.	8.
Ditto second gallery, first row ...	...	...	...	5.	6.

SECOND OFFICE—

Stalls, second gallery, first row...	...	...	...	5.	6.
Other rows ...	...	...	...	4.	5.
Boxes, second gallery ...	...	...	...	5.	6.
Facing stage, second gallery ...	...	...	...	5.	6.

THIRD OFFICE—

Stalls, second gallery ...	...	...	...	3.	4.
Ditto, orchestra ...	...	...	...	4.	5.
Facing stage, third gallery ...	...	...	...	2.50	3.50
Stalls facing ...	...	...	...	2.50	3.50
Ditto at side ...	...	...	...	2.	3.
Ditto, fourth gallery, facing ...	...	...	...	1.	—
Ditto ditto Sundays and holidays	...	...	...	1 50	—

Children are charged full price. Ladies are admitted to all parts of the theatre.

This house has also one of the largest auditoriums in Paris. It has for many years been the home of pantomime, but during recent years comic operas and operettes have been presented with a freedom and luxuriousness not always in good taste.

CLUNY, 71, Boulevard Saint-Germain (near the Musée de Cluny.) Telephone 807.76.

PRICES OF ADMISSION

	AT BOX OFFICE.	ADVANCE BOOKING.
	fr.c.	fr.c.
Front of stage on ground floor, 6 places	36.	42.
Ditto first tier 6 ditto	36.	42.
Boxes, lowest tier, 6 places ..	30.	36.
Ditto on first balcony, 6 seats ...	24.	30.
Stalls in orchestra, front...	5.	6.
Ditto, facing...	4.	5.
Ditto, orchestra, second series ...	4.	5.
Ditto, ditto, third ditto ...	3.	4.
Ditto, balcony, second ditto ...	3.	3.
Ditto, ditto, third ditto ...	2.	...
Ditto, orchestra ...	2.50	3.
Ditto, second gallery ...	1.	1.50
Pit ...	1.50	1.75

Matinées are given on Sundays and Holidays. Box Office open at 1.30 p.m., and the same play is presented as announced for the evening of that day. Curtain rises at 2 p.m.

Although this is quite a small theatre, it is looked upon as being "the Palais-Royal" of the left bank of the Seine. Here comedy reigns, but

from time to time laughable farces are produced which are both amusing and instructive, for, like the tales of some story-books, they invariably point a moral.

THÉÂTRE DÉJAZET, 41, Boulevard du Temple.

Telephone 274.91.

Doors open at 8.15., play commences 8.30 p.m.

PRICES OF ADMISSION.

	AT BOX OFFICE. fr.c.	ADVANCE BOOKING. fr.c.
FIRST OFFICE.		
Front of stage, ground floor	8.	10.
Ditto, lowest tier	8.	10.
Ditto, first row	8.	10.
Boxes, lowest row	6.	7.
Boxes, first gallery	7.	8.
Armchairs, orchestra	5.	6.
Ditto, first gallery, first row	7.	8.
SECOND OFFICE.		
Armchairs, second gallery, first row ...	5.	6.
Ditto, ditto other rows ..	4.	5.
Boxes ditto	5.	6.
Front of stage, ditto	5.	6.
Stalls, ditto	3.	4.
Ditto, orchestra	3.	4.
THIRD OFFICE.		
Front of stage, third gallery ..	2.50	3.50
Stalls, third gallery, first row ...	2.50	3.50
Ditto ditto other rows ...	2.	3.

This is a theatre of the vaudeville class; the representations are all very lively, sometimes outrageous and foolish—even stupid. Often the unexpected happens. It is by no means “recherché.”

It has the largest auditorium (next to that of the Châtelet), so that spectacular plays can be produced with good effect.

Déjazet is looked upon as the Cluny of the right bank of the Seine.

FOLIES-DRAMATIQUES, 40, Rue de Bondy (near Place de la République).

PRICES OF ADMISSION.

	fr.c.
Front of stage, ground floor and balcony ...	5.
Ditto second tier	1.50
Ditto third ditto	1.

Prices of Admission—continued. fr.c.

Boxes in balcony	...	...	...	...	5.
Stalls in orchestra, first row	...	...	...	...	4.
Ditto second ditto	...	...	...	...	3.
Ditto in balcony, first ditto	...	...	...	...	4.
Ditto second ditto	...	...	...	...	3.
Ditto in orchestra (ordinary)	...	...	...	...	2.
Ditto first gallery	...	...	...	...	1.50
Ditto second gallery, first row	...	...	...	...	1.
Ditto ditto second ditto	...	...	...	...	0.75
Amphitheatre	...	...	...	...	0.50

This house, after having been for a long period the temple of popular light opera, is now devoted to the production of light and merry comedy.

RENAISSANCE, 20, Boulevard Saint Martin.

Telephone 266.98.

This coquettish little theatre became, under the management, an imitator of the Antoine, originally the home of Lyric drama. The *Renaissance* to-day is one of the most realistic theatres in Paris.

PRICES OF ADMISSION.

Front of stage, ground floor and first tier	...	...	...	...	fr.c. 15.
Boxes, lowest tier	...	...	...	...	12.
Boxes, first tier	...	...	...	...	12.
Armchairs, first balcony, first row	...	...	...	...	12.
Ditto ditto other rows	...	...	...	...	10.
Ditto orchestra	...	...	...	...	10.
Second boxes in front	...	...	...	...	6.
Ditto at side	...	...	...	...	5.
Armchairs, second balcony, first row	...	...	...	...	6.
Ditto ditto other rows	...	...	...	...	5.
Ditto, third balcony, first row	...	...	...	...	3.50
Ditto ditto other rows	...	...	...	...	2.50
Amphitheatre stalls, first row	...	...	...	...	1.50
Ditto, other rows	...	...	...	...	1.25

No fees for booking in advance. Ladies are admitted to all parts of the theatre.

L'ATHÉNÉE-COMIQUE, Rue Boudreau (Square de l'Opéra). Telephone 245.57.

Stage Boxes, 10 fr. ; Baignoires, 7 fr. ; Stalls, 6 fr., 4 fr. and 3 fr.

This house was formerly the "Comédie Parisienne"; to-day it is the theatre of the new comedy. It is in every way up-to-date and thoroughly Parisian. The place is well fitted and furnished, and has a charming company. A pleasant evening may be spent here.

NOUVEAU-THÉÂTRE, 15, Rue Blanche.

Telephone 154.44

PRICES OF ADMISSION.

				fr.c.
Front of stage places, 4 seats	...	...	...	10.
Boxes, lowest tier, 4 ditto	...	...	...	5.
First boxes 4 ditto	...	...	...	5.
Stalls, orchestra, 6 first rows	...	...	...	5.
Ditto ditto all others	...	...	...	2.50
Ditto in balcony, first row	...	...	...	5.
Ditto other rows	...	...	...	2.50
Stalls in gallery, facing	...	...	...	1.50
Ditto at side	...	...	...	1.

This is a pretty little theatre specially designed for débutants. Plays written by young and untried authors are here produced and interpreted by youthful actors and actresses. Its special features are family dramas and general comedy.

There is direct communication between the theatre and the Casino de Paris.

THÉÂTRE TRIANON. Theatre for Practice, 18, Rue Saint-Lazare. Telephone 147.31.

Every evening at 8.30 are given representation of celebrated modern and foreign works. The subscription for these representations is 20 francs for a series of ten. Price of admission is as follows:—Boxes, 5 francs per seat; armchairs, 4 francs; gallery, 2 francs. For matinées the price of admission will be announced at each performance.

This theatre was established by *Mons. Bodinier*, formerly secretary of the Comédie Française, and designed for the encouragement of young authors, whose plays are read, discussed, and criticised, and, if of sufficient merit, are acted at private matinées. These are followed by representations and consecutive plays, the works of well-known authors.

Lectures here, being well received, are a great success.

LES MATHURINS, 36, Rue des Mathurins.

Telephone 213.41.

Every evening at 9. Stalls 6 francs, Boxes, 4 seats, 26 francs, Matinées each day, at 3, and 4 30, at which some of the principal artistes appear. Prices of Admission 3 and 6 Francs.

This exceedingly small theatre is much after the style of the Trianon. Its popularity increases daily, for it is most successful in all it undertakes.

It is a place where joy and happiness are supreme, as runs the couplet:—

“Here nothing vexes, nothing annoys;
Leave all without that your peace destroys.”—
(Translated.)

This is the theatre of genuine old French joviality. It gives matinées



Mlle. Ritta

for young maidens, and at other times it caters for older folks who are not easily shocked by free scenes and plainly-spoken words. MM. Tarride, P. Acharde, and Mlle. Marguerite Deval appear here in their topical representations, with light comedy and pantomime in their seasons, and between the plays may be heard songs of such writers as J. Meudrot, Marescau, and Hypsa.

LE GRAND GUIGNOL, 20 bis, Rue Chaptal.

Prices of Admission—3, 4 and 5 francs.

If Antoine has his realistic theatre, Oscar Méténier has his also, with even a more audacious realism; coarser, and certainly more cynical, which almost exceeds the limit allowed by the public censor and general good taste. Here may be seen “marionettes” with living persons who personate the figures, and use up the tricks of the “Punch and Judy puppets,” both old and young, of the strange comedy of this human life of ours,

much of which should be buried deep in the sea of forgetfulness, as no good can ever result in many of the representations seen at *Le Grand Guignol*.

BOUFFES-DU-NORD, 37, Boulevard de la Chapelle.

This is a theatre erected for the benefit of the public residing in the suburb of la Chapelle. It has been very successful in producing the melodramas of the Ambigu and La Porte Saint-Martin.

THÉÂTRE ROBERT-HOUDIN, 8, Boulevard des Italiens.

The successor of the famous Robert Houdin, the prestidigitateur, in his small but well-appointed theatre, caters chiefly for children and young people of both sexes, but so skilful is he at his performances, that children of larger growth are delighted to be numbered amongst his audiences. The tricks performed are really marvellous and amusing—often of real dramatic interest, and ever and anon finished comedy.

LES CAPUCINES, 39, Boulevard des Capucines.

Prices of Admission—3 and 5 francs.

Les Capucines is the abbreviated name of the old "Salle de Conférences" of the Boulevard des Capucines, at which place the famous Sarcey made his début.

Here modern comedy alternates with pantomime.

NOUVEAU-CIRQUE, 247, Rue Saint-Honoré.

Telephone 241.84.

PRICES OF ADMISSION.

				AT BOX OFFICE.	ADVANCE BOOKING.
				fr.c.	fr.c.
Boxes, 5 seats	...	...	...	25.	35.
Stalls	...	...	...	3.	4.
Gallery promenade	...	...	...	2.	—

Every evening, at 8.30. Matinées.

Sunday, Wednesday, Thursday, holidays and fête days, at 2 30 p.m.

Note.—Facing the stalls the even numbers are on the left, others being on the right.

The arena is covered with a thick carpet instead of the usual tan, so that no dust can possibly rise. This arena is movable, and, by means of powerful hydraulic machines, may be lowered so as to leave exposed a vast cavity which may be filled with water, for the purpose of representing in a most realistic fashion the ancient water sports and carnivals which are often substituted for horsemanship displays, in which the droll antics and capers of "Foot-Titt" and "Chocolat," the favourite clowns of the *Cirque*, are witnessed, to the great delight of the crowded audience.



The Lady Clown.

CIRQUE MÉDRANO, 63, Boulevard Rochechouart
and 72 *ter*, Rue des Martyrs.

PRICES OF ADMISSION.

	AT BOX	ADVANCE
	OFFICE.	BOOKING.
	fr.c.	fr.c.
Boxes, 5 seats	... 20.	... 25.
Stalls ...	... 2.	... 3.
First seats ...	... 1.	... 1.50
Second ditto...	... .50	... —

The performances are of a varied character, producing fun of the "screaming order." Capital acrobatic displays, first-class horsemanship, amusing scenes, and pantomime make up the programme of *Medrano*.

The frequenters are drawn from the middle and working-class population, amongst which mingle the pretty maidens of Montmartre and la Butte.



A Lady Clown.

CIRQUE D'HIVER, Boulevard des Filles du Calvaire.**PRICES OF ADMISSION.**

						AT BOX OFFICE. fr.c.		ADVANCE BOOKING. fr.c.
Boxes ...	...	...	...	...	...	3.	...	4.
First seats ...	...	...	...	...	...	2.	...	3.
Second ditto ...	...	...	...	...	...	1.	...	—
Third ditto ...	...	...	...	...	...	.50	...	—

Children are charged full prices.

The *Cirque* is open from October 15th to the end of April.

The work done here comprises equestrian exercises, performing clowns, and general pantomime. It is frequented, chiefly, by the middle and working classes.





Cafés, Concerts and Music Halls.

FOLIES BERGÈRE. 32, Rue Richer. Telephone 102-59.

Boxes, 24 fr. 30 fr., and 40 fr.

Stalls and Promenade, 2 fr.

The *Folies-Bergère* has a winter garden, in which plays the Viennese band composed of ladies. Small tables are placed on the thick soft carpet, which is a substitute for the velvety lawn with its winding pathways round the spacious hall. It has numerous galleries and boxes, and being so close to the boulevards is much frequented by both residents and visitors, and in fact by everyone who desires delightful company, choice music, and the association of all that is joyous and gay.

The promenades and gardens afford to many as much pleasure as witnessing the varied performances on the stage.

The gilded aristocracy frequently occupy the boxes at the *Folies-Bergère*, and many others of whom not much can be said—in their favour.

In order to sustain the position of front rank, the management spares no pains to secure the greatest novelty, and the most popular performer, no matter in what country he may be found—all Europe is searched—and from far and near the rising “star” is brought. M. Marchand is simply indefatigable. He fetched at short notice

from London those delightful little dolls known as the Barrisson, the merry clowns Willie and Charley, and the incomparable juggler Bagessen. From Madrid he fetched "La belle Otero," from Naples "The Cavalieri," and lastly that music-hall comical genius "Little Tich."

Besides these, the Folies-Bergère has succeeded in obtaining many attractions from the circus, with its trained animals; from the Opéra Comique, with its gorgeous ballets and electric lights, skilful dancers in most bewildering figures and dazzling dress, moving gracefully to the melodious music from bands led by such masters as Francis Thomé.

The entr'actes themselves resemble a succession of tableaux vivants, or a kind of cinematograph where living figures pass rapidly before the eyes. Performances at the Folies-Bergère are at all times attractive and in the highest degree amusing, and it is one of the sights of Paris to see the hall full of delighted people, enjoying the representations on the stage, whilst their reflections in the mirrors on all sides add greatly to the beauty of the scene, increase the charm, and add to the wonderment of the stranger.

Smoking is permitted in all parts of the building, but if the visitor is accompanied by ladies who object to the fragrant weed, whether cigar, cigarette or pipe, the best thing to do, for the comfort of all is to take a box.

The ordinary visitor is advised on all occasions to arrive early if a good seat is desired.

THE CASINO DE PARIS, 15, Rue Blanche. 16, Rue de Clichy.

Select Day—Friday. Promenade, 2 fr.

Stalls, 4 fr. Boxes, 5 fr.

On entering from the Rue Blanche, the first appearance resembles an Oriental scene, which is owing to the Indian saloon, in which are small

recesses or boudoirs illuminated with a soft light diffused through red globes. Against the walls are seen four statues of negroes fashioned out of wood, with suitable arrangement of mechanism to enable the visitor, should he so desire, to test the strength of his biceps, or what in England we might call punching figures.



Hall of the Casino de Paris.

Standing in the hall a beautiful sight is presented to the view. Light and graceful columns support the galleries (corbelling), bathed in bright light, proceeding from gilded lamps. Mirrors are everywhere, which, with their pale green tint, brightened by white and gold surroundings, enliven the scene. Boxes, ornamented with resplendent panels, are placed for the use of the visitor who desires to rest awhile whilst he gazes on the fairy scene around him.

In the centre of the hall small tables are placed, around which visitors seat themselves to enjoy the entertainment provided for them, which is of a first-class kind, for the *Casino de Paris* offers all

the attractions of the great music halls of London and Vienna, where everything is done to interest and charm the visitor—elegant women, both in the hall and on the stage, cleverly-arranged ballets with dancing of the highest order, present an array of talent that cannot be surpassed.

On fête days dancing takes place in the hall, as well as on the stage, which was the custom here in the earlier days of its history, for it was at one time a formidable rival of the celebrated Moulin-Rouge, and brought out Nini-Patte-en-l'Air and Grille-d'Egout.

L'OLYMPIA, 28, Boulevard des Capucines.

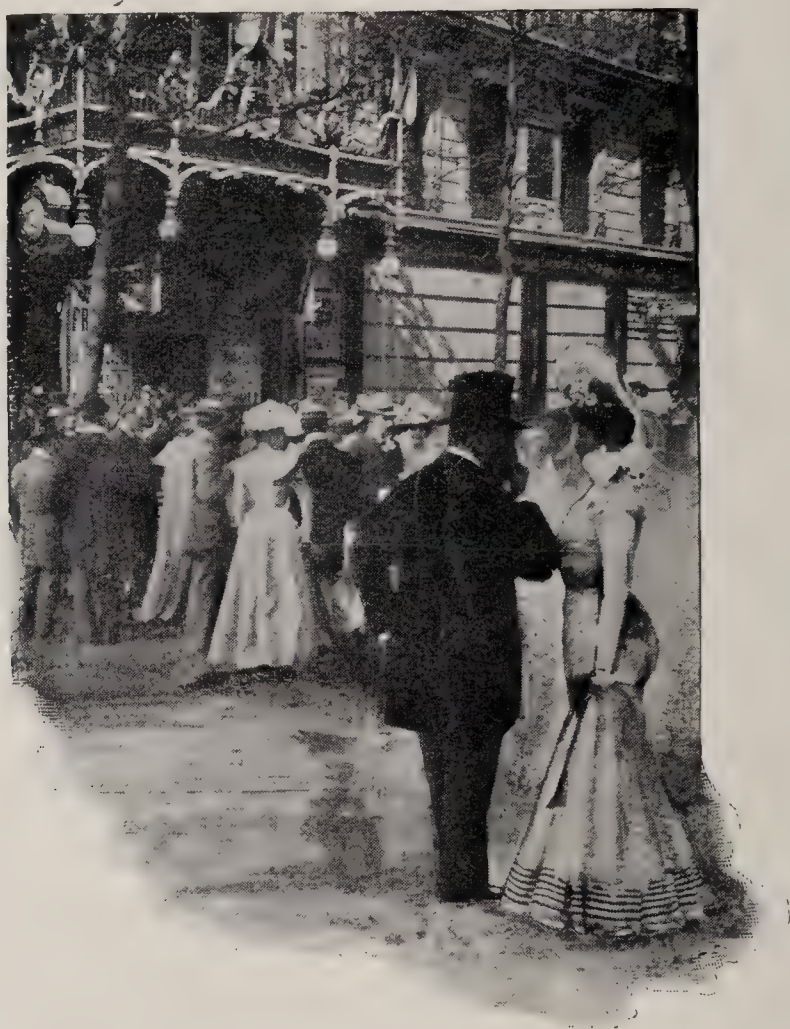
PRICE OF ADMISSION.

				BOX OFFICE. fr.c.	ADVANCE BOOKING. fr.c.
Front of stage	...	...	...	50.	60.
Ground floor	...	...	...	30.	35.
Boxes in balcony	...	...	...	25.	30.
Armchairs, orchestra	...	...	...	6.	7.
Ditto balcony, first row...	...	...	...	5.	6.
Ditto ditto second ditto	...	...	...	4.	5.
Ditto gallery, first ditto	...	...	...	2.50	—
Ditto ditto second ditto	...	...	...	2.	—
Promenade	...	...	...	3.	—

The *Olympia* is, as it were, the Folies-Bergère and the Casino in one, and is one of the chief resorts on the boulevard. It ranks high in the list of Parisian music halls.

A visit to one or other of these halls is an important item in the programme of a true Parisian. The Folies-Bergère, Casino and Olympia have each different kinds of entertainments; they are alike amusing, but they each have a different class of patrons. Women frequent the halls in goodly numbers, with whom the visitor may converse upon the topics of the hour, and whose chief business appears to be to induce visitors to use the bar as much as possible, so as to increase the takings and so add to the revenue of the refreshment contractor. Passing

from the bar through the beautifully-upholstered and padded doors, the interior of Olympia opens to the view. Everything is luxurious—decorations in blue and gold; a carpet, soft as velvet, covers the floor; rows of flowers in full blossom, according to the season, along which the visitor may walk; the boxes hung with blue and gold plush, those in front of the stage being



Entrance to Olympia.

decorated with a profusion of flowers, hanging in baskets of Oriental design, and in such splendid framing. Visitors sit and gaze upon a scene of surprising beauty, upon which the brilliant light shines. The whole scene is one of the well-known

style of Louis XIV., and shows the "galanterie" of the reign of Louis XV. These combined render the spectacle almost unique even for Paris.

All this is designed and well carried out in order to make Olympia the true temple of the dance. The new management of the brothers Isola has spared no pains or expense to place their house of entertainment in the very first rank, and the expenditure of £1,000 per month is hardly considered so long as their hall is handsome and the representations given therein are pretty and attractive, finding favour with both residents and visitors. The ballets here are of surpassing beauty—literally perfection. The wonderful dancing suggests the lightness of the butterfly with the grace and swiftness of the bird. After the performances at Olympia, supper is well served, and refreshments of good quality and reasonable charge may also be obtained in the tavern and at the bar; so that altogether the visitor may spend an enjoyable evening at this house of entertainment on the Boulevard des Capucines.

LE JARDIN DE PARIS (Summer only), Champs-Élysées (on the left).

Prices of Admission, 5 francs. Gala Night, 10 francs.

The Champs-Élysées are, as it were, the centre of all summer attractions. Close to the Marigny Theatre are the café concerts, and near by the gardens and dancing halls.

The *Jardin de Paris* has taken the place of the old time "Mabille," so well known to a former generation, considered then to be a triumph of *al fresco* entertainments presenting such a phase of Parisian life as could not be seen elsewhere, and looked upon as the birthplace of a kind of vulgar dancing known as the "can-can," now called "chahut."

Oller, the magician, the inventor of so many Parisian attractions, has been able to make of this "Jardin" a veritable paradise, in which the fair sex predominate. Under the skilful management of M. Oller the garden has maintained the beauty of the ancient Mabilie. The place is lavishly lit with electric lights, and being surrounded by trees having a luxuriant foliage, forming a kind of



The Entrance to the Jardin de Paris.

tent, the brilliant lights against the dark green background afford a most pleasing sight, almost dazzling to behold; whilst the garlands and crowns suitably illuminated, so peculiar to Parisian decorations, give an appearance as of a scene from fairyland, alike fantastic and pleasing.

In the gardens is a finely-built kiosk, in which a band of fifty selected musicians discourses charming music to

the great delight of the visitors and at intervals the steps of the mazy dance are indulged in, and all things are as merry as a marriage bell.

At certain times, at which due notice is given, the principal dancers of the "Moulin-Rouge" make their appearance here, on which occasions there is often a considerable crowd.

LA SCALA, 13, Boulevard de Strasbourg.

Open every evening at 8. Seats from 1 fr. to 6 fr.

La Scala is on the gay boulevard of Strasbourg, close to the great thoroughfares of Saint Martin and Saint Denis, where cafés and brasseries abound, each with its special orchestra, singers and dancers, resembling their great rival Eldorado. *La Scala* is on the left-hand side of the boulevard.

The hall has been recently restored, and is now painted in elegant blue and gold. It has a very cheerful appearance, with its open boxes on the ground floor and well-arranged upper galleries.

The scenery is fresh and quite up to date, and when the stage is occupied by the singers and dancers the visitor could not look upon a more bewitching and enchanting scene.



Mlle. Serpolette

La Scala is pre-eminently a women's theatre, where feminine pieces are played—that is, those which suit the feminine character, and in which women are most at home. Good representations of variety and topical plays are also given. The programme is a most varied and pleasing one. The plays are suited to the actors, and the actors to the plays. When this is the case all things proceed in harmony, and the greatest satisfaction is given. Besides singing of a high order, many charming tableaux vivants are given. One of the most popular songstresses at *La Scala* is Mlle. Serpolette.

L'ELDORADO, 4, Boulevard de Strasbourg (opposite La Scala).

Open every evening at 8 o'clock.

Price of Admission—Seats 1 fr. 50 c., Promenade 1 fr.

The entertainment provided here is similar to that of La Scala. Songs and operettes are much in favour. The topical songs and plays of the *Eldorado* are well known and much appreciated by the crowded audiences each evening. At 4 p.m., a preliminary concert is held; this is generally more select.

PARISIANA, 17, Boulevard Poissonnier.

Open every evening at 8.30.

PRICE OF ADMISSION.

Front of stage, ground floor	...	...	...	...	fr. 7
Ditto balcony	...	...	...	...	6
Boxes, ground floor	...	...	...	...	6
Arm-chairs in orchestra, 1st	...	...	...	...	5
Ditto ditto 2nd	...	...	...	...	4
Ditto in balcony 1st	...	...	...	...	4
Ditto ditto 2nd	...	...	...	...	3
Ditto gallery	...	...	...	...	2
Stalls ditto	...	...	...	...	1
Promenade	...	...	...	...	2

The promenade of the *Parisiana* is only separated from the boulevard by a doorway. The hall is exceedingly cool and airy which is most agreeable during the months of summer, as it makes a very grateful retreat from the heated thoroughfare. It is well arranged and presents a very cheerful and smart appearance with its comfortable open boxes.

On the stage some of the "Queens of the chansons Françaises" appear, rendering up-to-date songs in a brilliant and charming manner which please their numerous patrons.

The concert part of the programme is followed by a variety entertainment, and a ballet finishes up the evening's performance. In this, some of the prettiest



An Artiste's Dressing Room.

and most graceful girls appear dressed in marvels of the costumier's art.

THÉÂTRE MARIGNY, Avenue Marigny, Champs-Élysées.

Price of Admission—Boxes 6 fr., Stalls 5 fr.

Promenade outside and inside (only during the summer months).

This is a very charming little theatre: it is so small that it might almost be considered "snug." It is situated in about the centre of the Champs-Élysées. In character, it combines the Casino de Paris and the Folies-Bergère on a small scale. The entertainments given are chiefly spectacular scenes. The ballets here are very fine, and the number taking part in them is simply astonishing.

These amusements, so peculiar to the Champs Élysées, are specially attractive during the summer months. In this grand promenade may be seen the finest spectacle in the whole civilized world. There is nothing to compare with the grand promenade of the Champs, from the Place de la Concorde up to l'Arc de Triomphe. It is the fashionable walk and drive in Paris, somewhat resembling the "Rotten Row" of Hyde Park in London. Everybody who is anybody considers it his or her duty in the season to appear in the Champs, and the display of brilliant toilettes is simply bewildering, many of them masterpieces of design, showing a lavish expenditure of money on every side. After the visitor has tired himself out with walking and seeing the sights of this marvellous promenade, it is refreshing for him to turn aside and enter one of the café concerts, or a bijou theatre; as a change from the eternal round of sight-seeing this will be a great relief.

L'ALCAZAR D'ETE.

In the Champs-Élysees (on the right).

Price of Admission—Boxes 4 fr. ; Stalls 4 fr. and 3 fr. ;
Chairs 1 fr. 50 c.

L'Alcazar and the *Ambassadeurs* adjoin, and are looked upon as the Siamese twins of café concerts. They vie with each other in attracting the public, both residents and visitors. Their programmes consist of very much that is sensational and attractive.



A Fairy.

At the Alcazar, as at the Ambassadeurs, the visitor can dine or partake of light refreshments whilst listening to the strains of delightful music. (See "Restaurants.")

This is a great resort of both English and American visitors. There is very little of the extravagant in the performances or conduct so prevalent at many other places ; everything is of a quiet nature, which many visitors will much appreciate.

LES AMBASSADEURS (Summer Only). In the Champs-Élysées (right-hand side).

Price of Admission—Boxes, 5 fr. ; Stalls, 4 fr. and 3 fr. ;
Chairs, 1 fr. 50 c.

The price of a seat carries with it the right of liquid refreshment.

During the months of summer, residents of Paris flock in large numbers to the *Café Les Ambassadeurs*, for after a sweltering day a refreshing coolness is experienced from an hour or so spent under the shady trees, although the place is simply ablaze with light,

and a light which illuminates without perceptibly heating. The fittings and decorations of all kinds in these gardens transform the place into a large fair, and the visitor may easily imagine himself to be a guest at some Royal fête; on so grand a scale is everything carried out, that there remains simply nothing to desire—everything seems to be anticipated and is ready to hand.

All the lady singers and performers at the Ambassadeurs are star artistes. The tenors and baritones have already made their names—no second-rate talent is tolerated. The fame of the café is everywhere. Frenchmen are keen judges. The popular verdict has gone forth, so much so, that in summer this spot in the Champs - Elysées is above all others *the* Parisian resort of the middle classes. Dinners are served here of the *recherché* kind

—(see "Restaurants"). At the concerts it is the custom of the audience to take up the refrain of the popular melody of the day, and the heartiness with which this refrain is sung gives unmistakable evidence of the pleasure afforded by the opportunity in thus assisting or taking part in the harmony of the evening.



Entrance to Les Ambassadeurs

BA-TA-CLAN, 50, Boulevard Voltaire.

Price of Admission—Front of Stage, 2 fr. 50 c. to 5 fr. ; Orchestra Stalls, 1 fr. 50 c. ; Promenade, 1 fr.

This pavilion is built after the Chinese pattern and is the home of festivity and pleasure, so brilliantly lighted that it cannot be passed by unnoticed.

Its patrons are of a mixed character, mostly those of the neighbourhood of the boulevards Voltaire and Temple, such as well-to-do shopkeepers, cabinet-makers, retired tradesmen and gentlemen who are proud to wear the red or blue ribbon—the ambition of every Frenchman. Such, with their respective families, resort in goodly numbers to *Ba-ta-Clan* to enjoy social intercourse as well as the entertainments nightly provided by the management. The singers at this house are fully accredited, and in their various songs and plays cleverly caricature the daily life of the boulevards.

There are two entrance doors to the café, and in the kind of lobby between, is the great meeting-place of the artistes and their friends.

LE PETIT CASINO, 12, Boulevard Montmartre.

Price of Admission—From 2 fr. to 1 fr.

This is simply a café-concert of the old style, such as may be found to-day in all provincial towns, and formerly very common in London and suburbs. The position of the *Casino* is in the centre of the Boulevard Montmartre and is well frequented. The programme is a varied one, and consists of military, patriotic and sentimental songs. Songs for all tastes and for every class of visitor, even for such who have but little ear for music, as the singers engaged here, not having passed through the Conservatoire, have not arrived at perfection either in time or tune.



A Charming Songstress.

But, notwithstanding sundry little deficiencies, which to a well-trained ear are apparent, the house is one of pleasure, and an evening spent in this charming little hall will afford the visitor much amusement in the variety of people who assemble here, presenting yet another phase of Parisian life well worth seeing.

CONCERT PERSAN, 16 bis, Boulevard Sebastopol.

Bock (glass of beer), 50 c. ; Sundays and fête days, 75 c.

The *Café Persan* is so called because of its windows, which contain coloured representations of subjects of His Persian Majesty attired in the decorated and flowing robes peculiar to Persia and all Oriental countries.

The hall is a long narrow building somewhat resembling a tube, divided in the centre by an iron column ; this gives it a curious and strange appearance. The items of the programme are of a very varied character, more suited to a Parisian audience than any other, but a visit to the "Persan" will prove of interest to the stranger.

CONCERT DE L'HORLOGE, 23, Faubourg Montmartre.

A glass of beer, 40c. (bock), at the concert given from 4 to 6 p.m., but at the entertainment, 8.30 to 11.30 p.m., the price of the "bock" is 50c. Sundays and fêtes, 75c.

The performances here are amusing to many, but they are by no means refined. The special features are light music and topical singing. The audiences are very mixed, consisting of all classes of small tradesfolk and the youth of both sexes of the neighbourhood of Montmartre. Some strange manners and customs may be seen here such as cannot be met with elsewhere. The concert at 4 p.m. is more select.

CONCERT DE L'ÉPOQUE, 10, Boulevard Beaumarchais.

Price of Admission—Boxes, 1 fr. 75 c. ; Galleries, 60 c.

This hall is exceedingly small, but is invariably crowded with a very mixed audience, mostly of the lower class, such as frequent the boulevards. The songs sung are coarse and vulgar, not at all agreeable to the tastes of Englishmen.

PARIS-FOLIE (formerly Concert Lefort), 9 Faubourg Montmartre.

Boxes and Reserved Stalls, 1 fr. Other seats may be obtained by ordering a glass of beer or cup of coffee, for which 75 c. is charged.

This hall is close to the boulevard and is simply a long room, by no means elegant, but suited to its requirements. The entertainments given consist of songs, ballads and dancing. The rehearsals are also public.

BOBINO, 20, Rue de la Gaité.

Boxes, 1 fr. 25 c. ; Stalls, 1 fr. ; Pit Stalls, 50 c.

This is a café-concert and a music-hall combined. It is exceedingly popular and has a speciality of its own. It is mostly frequented by men with caps and by women without, so it will be understood from which class of society the audience is drawn. The stalls are usually occupied by the working girls of the neighbourhood, many of whom present an attractive appearance.

The entertainment provided comprises everything from a sentimental song to a one-act play, and sometimes even an exhibition of lions and other animals. This variety is charming and is much appreciated by the patrons of *Bobino*.



The song sentimental.

CONCERT DE LA PÉPINIÈRE, 7, Rue de la Pépinière.

This is one of the curiosities of Paris and will well repay a visit. Here may be seen classes of 'domestiques' of the city, such as footmen, coachmen, grooms, stablemen, ladies' maids, cooks, general servants, etc., etc.; in fact, all such as may be found connected with a well-to-do household and such as frequent the registry offices of Paris, also a fair sprinkling of concierges and charwomen. Even the little nursemaid, a veritable chattering coquette, finds herself as much at home here as her grand mistress at the "Opéra" or the "Français."

GRAND CONCERT DE LA PRESSE, 126, Rue Montmartre.

Admission Free. Week days a drink costs 40 c., Sundays and fêtes, 75 c. Matinées are given on Sundays and holidays from 3 to 6 p.m. Ladies are not admitted unless wearing hats or bonnets.

This house is situated very near the principal boulevard. Its chief feature is popular Parisian songs—comic, patriotic and sentimental. An hour spent here will show the stranger the kind of entertainment that best pleases the working-class of Paris.

The hall is always over-crowded, and as nearly all the audience indulge in the fragrant weed, in the form of cigar and cigarette, the atmosphere of the hall is by no means clear, so that very often the singer on the stage can with difficulty be seen; but the audience appears delighted and enjoyment is everywhere visible.

LA VILLE JAPONAISE. 17, Boulevard de Strasbourg.

Stalls, 6 fr. A glass of beer, 50 c.

The hall is exactly opposite the Café Globe. It is divided into two equal parts by a partition.

In the first part the visitor may see and hear the performance; the second portion admits to, what we should say in England, behind the scenes,

where it is possible to converse with the actors, actresses and singers and thereby gain much information as to how things are done in Paris. This is possible up to 11 a.m. The entertainment is continued in another part of the building until 2 a.m. The hall bears out its Oriental name, for in the long room are many Japanese deities, and it is here that the singers from Montmartre make their début.



At the Ville Japonaise.

CAFÉ DES GALERIES—SAINT-MARTIN, 8, Faubourg Saint-Martin.

Admission Free.—Bock (glass), 40 c.

This is at once the gayest, most characteristic and popular of the suburban cafés. The large hall has a gallery, which the visitor may reach by a winding staircase. From this gallery the performance can be witnessed with comfort, as besides the occupants on the stage there is much more to be seen. Here again is represented another phase of Parisian life. Intermingled with ladies dressed in the very latest fashion are whole families of clerks, father, mother, mother-in-law and children of various ages, soldiers with their sweethearts, all enjoying themselves to their hearts' content. Near the gallery entrance is a billiard table, round which the artistes refresh themselves and chat with their friends, the former

in their several costumes and make-up awaiting their turn to occupy the stage according to the programme. This public green-room affords many curious and strange sights for the visitor, as we have nothing of the kind in England.

ALEXANDRE, 14, Boulevard St.-Martin.

This is pre-eminently a music hall for the lower classes, where both poet and singer do their best to amuse and please the audience in a way best suited to their desires and tastes. The amusement provided is generally of a low order, and many gruesome relics are on view closely connected with anarchists and criminals who have suffered the extreme penalty of the law.

Alexandre himself sang in the streets and many of the courts of Paris, accompanied by Eugénie Buffet, for the benefit of wounded soldiers in Madagascar. He was formerly a pupil of Bruant, whose costume he adopted—jacket and trousers of black velvet and cap of red flannel.

The visitor is received and greeted by Alexandre in a very homely fashion, with a manner slightly brusque. When the bolts of the door are drawn a cracked bell is sounded, and then Alexandre, with his company, salutes the visitors with a well-known song of the faubourgs, something after this fashion :

“ Oh ! la ! la ! what a head. . .

Oh ! what a face ! Oh ! what

A trap under his nose ! ” etc., etc.,

and many a joke, hardly understood by the stranger, who, if alone, soon feels confused and dumfounded. The visitor should take a seat upon one of the stools provided, having a straw or rush bottom, placed before a rough table formed with planks. The waiter, with his strange three-cornered hat, fashioned out of cardboard, waits upon the guests whilst strange scenes are enacted.

But all this buffoonery fills the coffers of the establishment and makes the proprietor a rich man, for each morning he leaves Paris in his carriage and does not return until evening to repeat his strange performance. The equipage is most complete—horses, carriage, footmen and coachman are all *en règle*.

Attached to this place is a kind of museum of horrors, in which many delight—doors of the cells in which condemned men have been incarcerated, such as Géomay, Pranzini, and the anarchist Henry; the bed of Roquette, etc., purchased by Alexandre at the recent sale of the prison. On the left wall is the "Temptation of St. Anthony," offered to the poet-singer by Francis, who was shut up at Bicêtre for having attempted the assassination of President Carnot in 1894. On the walls are also the proclamations of General Trochu, as political souvenirs, and also a Puvis de Chavannes seen at the back.

In appearance, Alexandre is not like a Frenchman, being as fat and fresh as the celebrated monk of Thélème. So that, altogether, "The Alexandre" is a place to see, and Alexandre a person to know, for these are some of the sights of Paris in every way unique.

LES NOCTAMBULES, 7, Rue Champollion (near the Sorbonne).

Bock, 1 fr., which carries with it an admission.

This is a branch of the celebrated Montmartre beer-house, and is situated in the midst of the students' quarter. At this hall is presented the works of the best-known poets and song writers, such as Montoya, Hyspa, Mevisto, etc., etc. These well-known writers are frequently met with here, coming as they do from the outskirts of the Butte Chaumont and Montmartre, and take their places alongside of the singers belonging more

especially to the Boulevard Saint-Michel. Younger poets affect the appearance of Don Juan, wearing yellow gaiters, high collars and beards of the fashion of the year 1830. The songs are somewhat free and easy, slightly coarse, not exactly to the taste of Englishmen. The place, however, presents a curious phase of Parisian life, for here the students meet for social intercourse, especially such as think more of amusement than study. Here also may be seen the remnant of the once-famous band of "hydropathes" in the person of "Meric," the well-known manager of the old "Soleil d'Or," Meric Falstaff, the intrepid drinker, with his voice resembling thunder.

The general character of the entertainments given appears to suit those who frequent this hall, but such visitors as desire refinement will be grievously disappointed. They should go elsewhere.

ATHÉNÉE SAINT-GERMAIN, 21, Rue du Vieux Colombier.

Stalls 4 fr., 3 fr. and 2 fr.

Attached to this house is an Exhibition Hall, and amongst other delights a display of cinematographs is given, which is a great attraction.

The auditorium of the *Athénée* is a very pretty one, and the stage well lighted. The decorations and costumes harmonize, reminding the visitor of a small theatre of marionettes.

The representations consist chiefly of lyric farces, light comic operas, comic plays and comedy, similar to those usually met with in the theatre of an ordinary seaside resort, nothing specially of a high-class nature, but designed to afford amusement.

The audience is drawn from the immediate neighbourhood and is eminently respectable and well

conducted—so much so, that ladies need not be afraid to spend an hour here by themselves should they so desire. They will see and hear nothing objectionable, and the greatest respect and courtesy will be shown them.

CONCERT DE LA GAITE MONTPARNASSE.

24, Rue de la Gaîté.

This is a concert hall specially for the immediate neighbourhood. On Saturdays and Sundays it is necessary to be early in attendance (by 8 p.m. at the latest). The hall is small and very soon gets filled; the perfume noticeable is a mixture of tobacco smoke and oranges. The price of a stall is 1 fr.; mostly occupied by shopkeepers and tradesmen of the neighbourhood, accompanied by their wives and children. Here may be seen a goodly number of working men, attired in their well-known blue blouses, occupying the seats of the balcony, with a fair show of “little milliners” without hats or bonnets, as is their custom. The upper parts of the hall are generally occupied by youths and street urchins, making up an audience resembling the “gods” of some of our lowest English theatres, shouting jingo songs, interspersed with cat-calls and whistling, expressing their approval or otherwise upon what is presented on the stage, joining in the chorus of the well-known and popular songs of the boulevards without regard either to time or tune.

The house is in communication with the Café de la Gaîté, 67, avenue du Maine, which has a large hall beautifully adorned with pictures; it also has nine billiard tables.

LE GRILLON. 20, Rue de Cuzas.

At this house appear most of the popular poet song-writers and singers of that class of productions. The programme is a varied one, fully

meeting the tastes of the frequenters of *Le Grillon*. The celebrities of Montmartre are here much in evidence—such as Marcel Legay, Paul Delmet, Gabriel Montoya, Numa Blès, Georges Tiercy, Yon-Lug, Victor Tourtal, Dhervyl, Fargy, Laurence Deschamps, Dominique Bonnaud.

LE CAVEAU DU CERCLE. 119, Boulevard Saint-Germain.

Bock, a glass, 0 fr. 40.

This is situated in the basement of the Café du Cercle, and is about the only one remaining of those old-time caverns of the famous “Quartier Latin” (students’ quarter), and is mostly frequented by the younger generation of Parisians possessing more or less talent, having as their leader the vocalist, Léo-Lelièvre, with the assistance of singers and others hailing from the Boulevard Michel.

Here may often be seen curious types of Parisian life, amongst which should be noticed Mariani, who sings with characteristic fervour the old romance songs of sunny Italy, to the great delight of the audience. Frequently, young amateurs take the stage, who mostly belong to the First Regiment of Engineers, stationed at Versailles. The bulk of the audiences generally consist of students, and for types of this class, no better place could be visited than *Le Caveau du Cercle*.



A Duet.

CONCERT ROUGE, 6, Rue Tournon.

Open every evening at 8.30, from May to September.

Matinées on Sundays and fête days.

Admission 1 fr. 25 c., which includes refreshment.

This is a "Lamoureux" in miniature, close to the students' quarter (Quartier Latin). The programme is made up of best classical work and modern selections from Mozart to Wagner, with many hitherto unpublished fragments of contemporaries of all countries and schools. The musicians at this hall are, almost without exception, first-prize men of the "Conservatoire."

The audience generally is made up of *serious* students and university men. So good is the musical fare provided here, that people journey from far and near in carriages and landaus, even from the faubourg Saint-Germain, for the opportunity of spending a pleasant musical evening.

THÉÂTRE-CONCERT DU MOULIN-ROUGE.

82, 88 and 90, Boulevard de Cléchy.

ADMISSION.

	fr. c
Front of stage	8.
Boxes	5.
Orchestra armchairs, first series	4.
Ditto ditto second ditto... ..	3.50
Balcony ditto first series	3.50
Ditto ditto second ditto... ..	3.
Gallery, first row	1.50
Ditto other rows, front	1.25
Ditto ditto at side	1.
Promenade	2.
Admission to restaurant, giving right of promenade	3.
Table d'hôte (without wine)... ..	6.

Also dinners à la carte.

Bill-of-Fare of Table d'Hôte.—Two soups (at choice)—Fish—One entrée—Roast joint—Salad—Vegetables—Sweets—Fruit according to season.

In the latter part of 1902 the cry was heard, "Le Moulin Rouge est mort," but to-day it is "Vive le Moulin-Rouge," and the reason of the change is not far to seek.

The old resort, which, for more than twenty years, was the bourne from which all travellers

returned delighted, and perhaps a little surprised by the sights they witnessed, alas, fell upon evil days, became neglected, and finally died, or, in other words, closed its doors to the public, because what was known as the realistic quadrille had lost its vogue. It had its day of popularity, and it lived it extravagantly. For many years the Moulin-Rouge was a landmark. On going up the boulevards, through the Chaussée d'Antin and the rue Blanche, or through the rues Le-Peletier or Drouot, Notre Dame de Lorette and rue Fontaine, might be seen in the distance the extensive wings of the old Moulin-Rouge turning, with their lighthouse lanterns showing a deep red colour, making circles of light as they revolved with mechanical regularity. It was a familiar sight, and when they stopped their nightly round there was a vacancy that nothing seemed to fill; but after a blank of three months, the large red wheel revolves again, the lights once more appear in the evening sky, and the visitor may wend his way as of yore to the New Moulin-Rouge. New features have been introduced, old abuses done away with, and the whole place newly decorated and well-arranged, so that it takes its place as one of the most comfortable and attractive houses of entertainment in the city of Paris. A large stage has been erected, and the old dancing-hall turned into an improved edition of the Folies-Bergère, with a garden well arranged, so that during the months of summer performances will be possible in the open air. In a balcony, in full view of the stage, erected in the hall, are placed sundry dining tables, after the Viennese fashion, so as to enable visitors to dine and see the entertainment at one and the same time. The best orchestra possible has been secured, the artistes engaged are of the first rank, and under the care of M. Flès, the eminent dramatist and director—

success appears to be assured. One needs only to mention the names of Mlle. Ellen Baxone, Mlle. Minty, Mlle. Mabel, and MM. Colas, Reschal, and Lejeal, to be satisfied that nothing will be wanting in the entertainment section of the new house.

The work of rebuilding and renovation has been well carried out by the famous architect, Niermans; much skill and taste have been shown in the arrangement of decorations, for it is in the "Art Nouveau" style, the colours being white and orange. The stage is of unusual dimensions, so that some of the finest displays and shows of talent may be expected, and, though the present house has but little connection with the Moulin-Rouge of by-gone days—save the association of the name—it will still be gay, and even gayer than in days of yore, but its gaiety will be of a different order, so that the new house may be a meeting place of a higher class, and the sights witnessed of an elevating character, giving pleasure both to residents and visitors of such a nature that they will at all times bear reflection. The manager has a free hand; whatever will please his patrons, that will be given, so there is little room to doubt his success.

In the large entrance hall will be found a flight of steps leading to the lobby; on each side there are "vestiaires" or cloak rooms, and on the left is the American bar, around which are placed chairs and tables for the convenience of those visitors who desire refreshments. Then comes the foyer, and to the right is the theatre.

The promenade opens into an annexe, in which will be found arrangements for the usual games of skill and chance, so popular with all classes of visitors, a shooting gallery and a "Joué d'automobile," and at the end of the annexe is a small theatre in which variety entertainments are to be given from time to time of a very varied and interesting character.

The arrangement of the great hall is most complete and convenient. From an account of the interior it is stated: "On the first balcony there are only three rows of seats, for behind them are the dining arrangements before mentioned. The galleries are so built that the back is higher than the sides. The boxes in the front of stage are large and well placed. Orchestra seats are most comfortable, and the space between the rows wider than ordinary, and the promenade also is exceptionally spacious. Outside this promenade is a raised platform upon which are placed chairs and refreshment tables.

Dinner is served at "prix fixé" (five francs), open to all who have paid the two francs for admission.

LE MOULIN DE LA GALETTE, 79, Rue Lepic.

Price of Admission—Gentlemen, 1 fr. 50 c.; Ladies, 25 c.
Grand Kermesse (fair) on Sundays and holidays, open from 5 p.m. until midnight.

At the top of the rue Lepic on the summit of the Butte, perched like a veritable windmill, stands *Le Moulin de la Galette*, a real mill of pleasure, the sails of which have long ceased to revolve, but it is a place of many memories, where both residents and visitors have united from time to time as seasons come and go. This is a place where visitors may join in the mazy dance or simply look on at the enjoyment of others. Here also many a now-famous dancer made her début and started on the road to success, as instanced la Goulue, Grille d'Egout and the Môme Fromage.

After ascending a rustic stairway lined on both sides with rockwork, the visitor reaches the landing. Here opens out a vast room ablaze with light, with a gallery on all sides protected by a balustrade, so as to separate the dancers from promenaders. At one end of this gallery is placed the band.

During the summer months the large garden with its rustic decorations makes a suitable place for holding the "Kermesse" or fair. This takes place on Sundays and holidays, at which times visitors resort thither for real enjoyment.



A Dance at the Moulin de la Galette.

The frequenters on these occasions are by no means boisterous or noisy, but quiet and happy. The modest little work-girls of Montmartre and the Batignolles may here be seen in goodly numbers accompanied by their mothers, walking and talking. Folks promenade along the paths or seat themselves in the little alcoves whilst they partake of suitable refreshment, such as thin hot cake and "le vin muscat" (a sweet wine). These are quite specialties.

But on Mondays the patrons of Le Moulin are

of a very different order, much more noisy and boisterous. Those most in evidence on these occasions are the bohemians of art and the schools, and working girls bent on enjoyment, who are not accompanied by their mothers. Under the shady trees and along the garden walks they listen with beating hearts to "Love's old sweet song."

LE DIVAN JAPONAIS, 75, Rue des Martyrs.

Matinées on Sundays and holidays.

This was formerly a low place of amusement. It owes its present position and success to the celebrated Yvette Guilbert, who here, as an unknown artiste, made her first appearance, and gave evidence of her rare and surprising talent.

Since that day *Le Divan Japonais* has improved in character, and now ranks high in public esteem, and has even gained the praise of the late Sarcey himself, who spoke of it as "Le Théâtre Français of French song."

It has now developed into a genuine theatre. Each week is played a well-known vaudeville, after the character of *La Cagnotte et l'Article 117*.

LA CIGALE, 125, Boulevard Rochechouart.

This house was established by Nunès and decorated by Willette.

The entertainment provided consists of songs and variety shows. This affords an object-lesson of how far a small Parisian theatre can go in defiance of all laws of morality laid down by M. Bérenger.

The entertainments given are not in accordance with English tastes.



La Cigale.

LE CABARET DU CIEL, 55, Boulevard de Clichy.

Open every evening at 9.30.

This is looked upon as a mock-religious tavern. Everything bears the name of some article of religion. On entering the visitor beholds himself as under the arches of some Gothic cathedral. In a prominent position is placed the figure of an angel in plaster, and as the visitor is ushered within by a Swiss attendant he hears sometimes the sound of an organ or the melody of a pianoforte. Figures of celestial beings are everywhere present,



Celestial Banqueting Room.

and the visitor is invited to seat himself at the long table to partake of a celestial banquet, at which is handed to him a "calice divin" (sacred cup) containing "ambrosial nectar" of the gods in the form of beer, fruit syrups and eau-de-vie (brandy), at charges varying from 1 fr. to 1 fr. 50 c.

Father Onésime, in a close-fitting coat of velvet, holding the water-sprinkler in his hand, fulfils the duties of a beadle. He rings the bell of wood (known as Joséphine) and interrupts the facetious irreverencies of the preaching of the prior, who parades the Golden Calf (le dieu

Porcus), and who exhorts the faithful to prostrate themselves before the decorated "cochon" as before an altar placed at the end of a church.

After sundry burlesque ceremonies the faithful, having thus "purified" their souls, are admitted and allowed to take part in the celestial visions of houris, dancing girls, etc., and, at last, to mount "au Ciel" (to heaven). The whole performance being a burlesque on religion, such acting can hardly be considered in good taste; for everyone's finer feelings, as to the Romish or Protestant Churches, ought surely to be considered and respected.

On the second floor of this house is another hall, which is called Heaven. It is a vast grotto, in which hang stalactites of a golden colour. Here Saint Peter is represented by a robust mulatto, armed with a long key, with which he opens the door for the elect, and a sergeant de ville—as an angel—guardian of the peace, closes the procession, which enters this vast grotto, where figures of angels are suspended in space. Gorgeous transformations now take place in a mysterious manner, so as to favour the illusion that it is no longer this sad earth of ours, but a region ethereal and serene where all the angels are represented by women.

Besides all this, there are other amusements provided at the *Cabaret du Ciel*.

LE CABARET DE L'ENFER. 55, Boulevard de Clichy.

Admission free.—Beer is charged 65 c. per glass.

This is known as the *Devil's Tavern*, and stands by the side of the Cabaret du Ciel. It is altogether a weird show of an exceedingly strange character. The façade is coloured black and red, and standing by the side of du Ciel, which is in white and blue, the contrast appears very

marked indeed. The door represents a huge mouth, said to be that of the Devil, who is prepared, figuratively, to swallow the visitor. The eyes are of a green colour, teeth enormous and terrifying, as may be seen in the illustration below. As the



Entrance to de l'Enter. •

visitor approaches, the porter, clothed in red, bids him welcome: "Enter, lost one; the devils will gather you on the threshold. Advance, ye handsome wicked; seat yourselves, ye charming sinners ye shall be enflamed side by side."

The whole place is hung with skulls, or representations of skulls, and coffins are on all sides. Were it not for the jokes uttered and gaiety shown by the company assembled, the gruesome surroundings would seriously affect the visitor. As he enters the hall he is received by

mutes, who motion him to take a seat at a table shaped like a coffin, bearing the inscription "Here you drink the microbes of death." This might be considered sufficient for such who may be inclined to indulge immoderately, but "use being second nature," little heed is taken of the warning.

The tables are lit with red and green lights, and all round on every side, back, front, above and below, are symbols of the dark regions.

To the right, in a large cauldron, are two of the condemned who are supposed to have been simmering for three thousand years, and in order to forget their sufferings they play sundry airs on a guitar and mandoline.

On paying for his glass of beer the visitor receives a ticket bearing an inscription—

BON POUR PASSER,
à la Chaudière.

The saloon is at once enveloped in thick darkness, and on the lighted stage tableaux vivants appear. Transformations and visions are seen: though they are infernal, they are charming, contradictory as may seem the statement. The visitor is invited to mount the steps or ladder by which he may gain a seat in full public view.

Another variety of the strange proceedings is for the visitor to receive a wax taper with which he enters what is called the cremating room, when he is invited to lie in a coffin, and gradually by a clever illusion the corporeal disappears and a skeleton takes its place and the work of death is completed. Such is the appearance to the spectators.

Another room is entered where similar transformations take place, but not quite so lugubrious.

The visitor finally leaves the cabaret by a dark alley, hearing the funeral march of the "Miserere," perhaps feeling glad that he is once more on the Boulevard de Clichy, where all is life and gaiety.

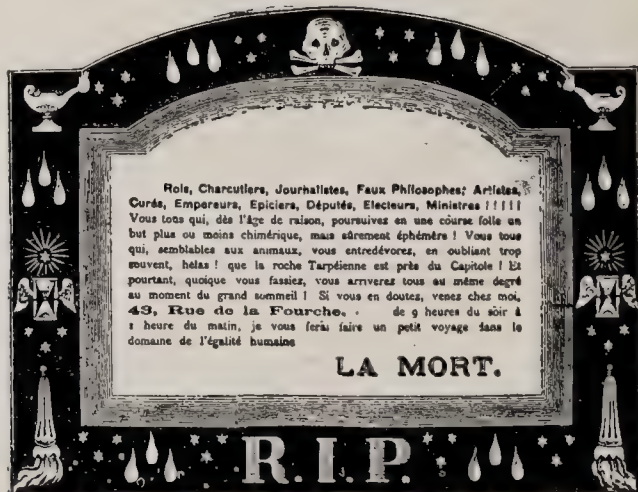
LE CABARET DU NEANT, 34, Boulevard de Clichy.

This is another strange and weird show, similar to the de l'Enfer. The description given as preceding applies also to this, so that repetition is needless.



The Saloon of Le Cabaret.

In England during Holy Week the sight seen in *Le Carabet du Néant* has been presented to the faithful at the conclusion of the sermon in certain churches.



CABARET BRUANT (formerly *Mirliton*), 84, Boulevard Rochechouart.

Bock, 65 c.

The popular singer, a descendant of Villon, though somewhat of a cynic, is a poet full of pity and tenderness, as evidenced in his "At Saint Lazare," "At Villette," "At Biribi," and "At Glaciere," is now partially retired from active work, and resides in a fine mansion in the outskirts of Paris. He left the *Cabaret*, which bears his name (*Bruant*) which made both his name and fortune, to his successors, two singers named Raphel and André, who have adopted his



The Cabaret Bruant.

style of dress—large soft felt hat, corduroy trousers, a double-breasted waistcoat, a velvet hunting coat with brass buttons, and a red belt; but he could not endow them with his ready wit and piquant speech, so that his successors can

only repeat what they have heard him say, and in this way imitate their predecessor, so as to keep up the renown of the Cabaret Bruant.

On arriving at this house the visitor is expected to knock if he desires to enter. The door is then opened, but the reception is by no means a cordial one, rather as though the stranger was a troublesome intruder; but entrance having been gained, the occupants of the saloon, already present, greet the newly-arrived one with shouts, jest and song. Should he show timidity or resentment as to the manner of his reception, he is at once bidden to seat himself in the stalls of the orchestra.

After every song the singer makes the round with a box, for the purpose of collecting contributions from the company. Interspersed with the songs, recitations are given, particulars of which are announced by Raphael, as chairman or master of the ceremonies.

The house opens at 9 p.m., and is soon filled, remaining so until one o'clock in the morning.

Every visitor is treated somewhat uncereemoniously, but the usual frequenters accept all in good part, taking no offence, but viewing the strange proceedings more as a joke than anything else. Strangers, however, may not be inclined to *repeat* their visits. They should certainly see the place, as it is without a parallel in Paris, and has certainly no equal in England.

LES "QUAT'-Z'-ARTS," 62, Boulevard de Cléchy.

Admission—1 fr. 50 c.

This house at first met with very little success, under the names of Le Tambourin, La Butte, and even under its present one, until M. François Trombert took up the management.

From that time until now, the *Quat'-z'-Arts* has been one of the most lively centres of the wit of the Montmartre order, well suited to the tastes

of its frequenters and patrons. The house has been ably assisted by such well-known characters as Paul Delmet, G. Tiercy, Fragson, Xavier Privas, Trimouillat, Marcel Legay, etc.

It is here that popular songs and monologues have established themselves, such as "The Ballad of the Agents," "The Paimpolaise" of Botrel, the "Soliloquies of the Poor" by Jehan Rictus, etc.

At the Quat'-z'-Arts, students of the fine arts from the painters' workshops meet in large numbers, making this house their general rendezvous. Strange characters may be seen here of the artist type—some of them being almost eccentric—and not only the rank and file of the profession, but artists of renown and critics of the first rank assemble here, from 4 to 7 p.m., on common ground, to refresh themselves and discuss the merits of the Salon and the work of their *confrères* in progress at the various studios of the neighbourhood. During the later hours of the evening fun and gaiety are everywhere present, joined in most heartily by poets, singers and artists belonging to the surrounding districts, so that a very remarkable phase of Parisian life may be seen at the Quat'-z'-Arts.



A Singer.

LE CABARET DES ARTS, 36, Boulevard de Cléchy.

Admission—2 fr.

This house was established in 1898 by five song-writers of Montmartre — Xavier Privas, Varney, Sécot, Baltha, and Numa-Blès. This is one of the most independent houses of its kind in all Montmartre. The entertainments consist of cynical and topical songs, varied each evening as may be considered necessary. The house is, above everything else, the home of

Xavier Privas, the great composer of what are known as "variety" songs, and author of "Thuriféraires," and many others of like character. For this kind of writing Privas holds the first place, as he has no equal. In such work he is ably assisted by Varney, whose songs are full of wit and humour, and by Bonnaud, the topical singer who takes up daily events and cleverly introduces them to an audience under the guise of a song, handling such topics as "The Expulsion of Otero" and "The History of a Conspiracy" with a masterly hand, so that every French person in his audience can follow the subject dealt with in every detail.

In the variety plays given here, M. Louis Auguin and Mdle. Odette Mongars have greatly distinguished themselves in many ways, but chiefly in their clever monologues.

LE TRÉTEAU DE TABARIN. 58, Rue Pigalle.

Stalls, 5 fr.; boxes, 25 fr.

This place of entertainment was founded by Fursy, who gave the house the above name in memory of the historical booth of the Pont-Neuf, in which the first satirical play was presented by the famous Tabarin, who was most remarkable for his biting songs and scathing sarcasm. To-day the house is under the management of M. Ropiquet, the "*Tréteau*." The programme is generally filled up by a number of song-writers, as J. Ferny, Dominique Bonnaud, Montoya, the humorist Burtsey, Jules Moy, the author of a biting play, "*La Vache d'Orphée*."

Besides these small variety pieces there are presented fairy sketches.



A Reciter

Although in every way free and easy no real objection can be raised. The audiences invariably are most select.

L'ALOUETTE, 88, Boulevard Rochechouart.

Open every evening from 9 p.m. to 1 a.m. Bock (glass), 1 fr. 50c.

This was the little house or inn of Marcel Legay, who had a great wish to have a place of his own.

This man was another Tyrtée (a Greek poet of the 7th century), a Spartan by birth, specially noted for having composed songs to be sung to a flute accompaniment. Owing to the encouraging nature of these songs it is said that the Spartans were able to secure many victories in the Second Wars of Messéine.

Marcel Legay was of medium stature, of strange appearance, wearing long flowing hair and a straggling beard, the crown of his head bald, his eyes hidden by glasses held by a guard, reminding the beholder of the late Prince of Sagan. His attire was also uncommon—a broad-brimmed hat worn at the back of his head, a frock coat after the Napoleon or Déroulède fashion, trousers of hussar cut and pattern. Such is the picture of Marcel Legay as handed down to us by the artist, H. Talbel. Whilst a youth his parents desired to apprentice him to the trade of a cooper, but showing no aptitude for that trade he eventually entered the Conservatoire of Lille, where he achieved success, and after having made his début in a theatre at Havre came to Montmartre and became one of the founders of the celebrated Chat Noir, where he obtained a wonderful success, it being the first house of the kind ever established, his famous pieces being the “Heure de Rendezvous,” “The Légende du petit soldat de plomb,” and his musical composition for “Le Semeur” of J. B. Clément.

LE CONSERVATOIRE DE MONTMARTRE.

100, Boulevard Rochechouart.

Admission by bock (glass of beer), 40 c.

On entering the visitor finds himself in a saloon with Gothic arches covered with draperies and flags, reminding him of some old abbey of the Middle Ages. A performer is seated at the pianoforte, and by his side stands a Montmartroise lady singing.



Everything here is homelike, both songs and singers. The audience assembled joins in the various choruses to the popular ballads of the boulevards, beating time with whatever may be within reach, such as glasses, saucers, umbrellas and walking sticks. Some-

A Lady Student of the Conservatoire. times this is carried on with too much enthusiasm, causing a little riot and disorder for the moment, but in a short time all subsides to regularity and order.

The master of the house affects the costume of "Bruant's," which marks him for an eccentric.

The visitor will find here a unique collection of pictures by G. Redan, representing all the celebrities of Montmartre—painters, sculptors, poets, song-writers and singers. At the end of the saloon there is a shadow-work theatre, somewhat reminding one of the institutions of former times at the original Chat Noir.

LA CÔTE D'AZUR, 75, Boulevard de Cléchy.

An opening concert, for gentlemen taking slight refreshment before dinner, is given from 4 to 6 p.m.

Admission by refreshment payment, 50 c. Evening concert from 8.30 to midnight. Admission by refreshment payment, 60 c.

This is a low music hall, painted in blue and

gold. Here will be found a revival of the café-concert of bygone days with a variety of singers, some appearing in full evening dress, others in ordinary attire, both civilian and military, the ladies in reception dresses or long velvet habits, each prepared to sing popular songs from the old sentimental ballad to the most up-to-date boulevard song. The entertainment generally concludes with a light comedy. The house usually secures a large patronage, for the amusements and refreshments provided are alike good.

LA GAÎTÉ ROCHECHOUART, 15, Boulevard Rochechouart.

Open every evening from 8.30.
Matinée on Sunday, at 2 p.m.

This is a low, dark, smoky and cheerless hall—nearly all the “gaiety” is confined to the name, for there is little manifested within. Its patrons are dwellers in the neighbourhood, men wearing the ordinary cap, and the women without hats or head-dress. The concerts given are mostly those of the old-fashioned kind, with here and there an amusing scene. On rare occasions the character of the entertainments is changed, and a special attraction is offered in the form of a variety show or operette, at which times a better-class audience assembles. Many who attend arrive and depart in carriages, the general public making way for these unusual visitors as being strangers to this part of Paris, who are never seen on ordinary occasions.



Preparing for the Stage.

GRAND CONCERT EUROPÉEN, 5, Rue Biot (Place Clichy).

Price of Admission—Orchestra Stalls, 3 fr.; Stalls, 2 fr.;
Gallery, 1 fr.

This is a very handsome concert hall for the neighbourhood, very much above the general run of places of this kind.

The stage is hung with gorgeous decorations, the dresses of the artistes are new and fresh, the ballets are well formed and cleverly arranged, sometimes consisting of a very large number of youthful maidens on the threshold of their professional life.

The entertainment generally consists of variety business, high comedy and operettes.

The hall is a most cheerful one, and the audience is made up from the middle and working classes.



Mlle Lise Fleuron.

THE CARILLON, 43, de la Tour d'Auvergne.

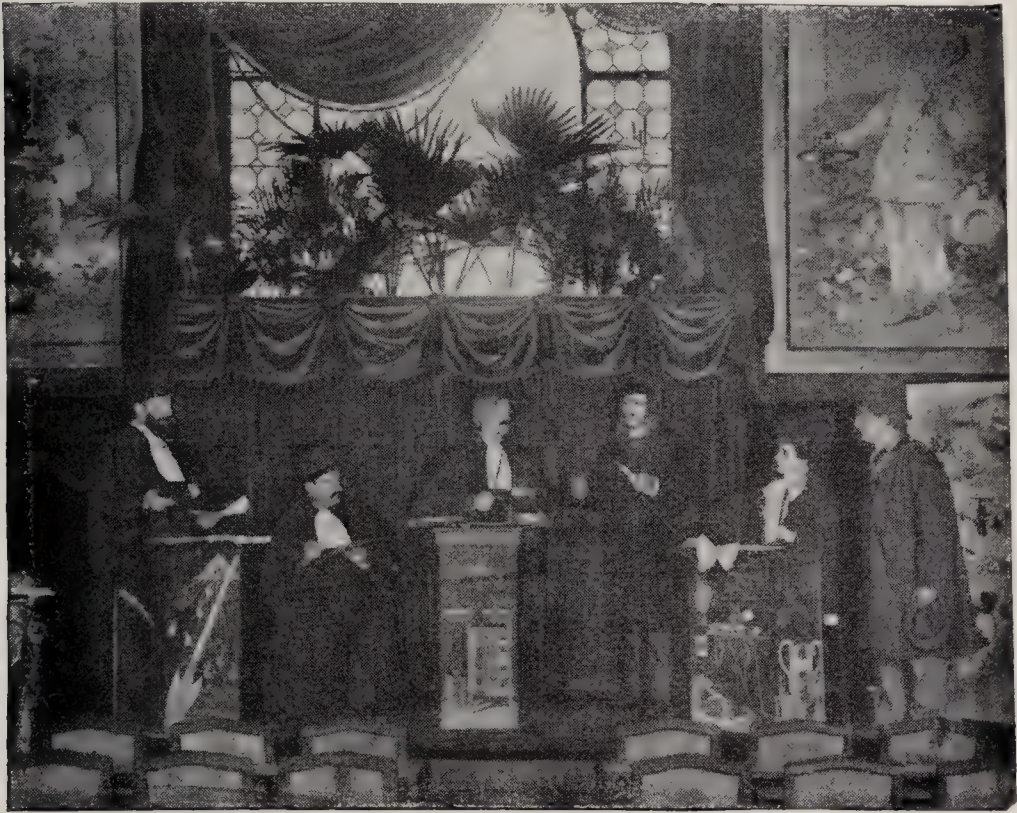
Admission—Stalls, 3 f.

This place of amusement was established in 1893 by the singer and song-writer, G. Tiercy.

The *Carillon* is a well-furnished hall, having several small saloons. That on the ground floor is reserved for the bar and small concerts.

On the first floor, plays are acted, whilst for theatrical entertainments in the months of summer there is an extensive garden having an Oriental pavilion. So, when in full swing, from top to bottom, and all round the Carillon, may be heard peals of laughter and joyous shouts, more especially when one of the amusing plays of Courtelline is being acted, who has firmly established here his series of mock trials by jury, at which the apparent

faults and failings of the present-day judges are made most prominent, and the occupants of the bench are subjected to cynical sarcasm, to the



A Scene of the Mock Trials by Jury at the Carillon.

intense delight of a very mixed audience, who follow the subject, catching all points, and noting every allusion to the cases under daily consideration.

L'ANE ROUGE, 28, Avenue Trudaine.

Admission free—Bock (glass of beer), 30 c.

This house was formerly known as *La Grande Pinte*, under which name it gained considerable notoriety. Here one of the first attempts was made to establish a Montmartrese artistic café-concert.

The Grande Pinte was at one time the working ground of André Gill, the clever caricaturist; Paul Arène, the poet, and Verlaine, the lecturer, who held very many interesting and popular conferences.

The house received its present name from Salis the younger at the suggestion of Willette, who had represented his brother, the famous inventor of Le Chat Noir (the black cat) with the features of L'Ane Rouge (red donkey).

Willette undertook the work of decorating the place, and eventually transformed it into a veritable picture gallery for small masterpieces, among which may be found one of his first works, "La Fédérée de la Rue du Tertre."

When singers like Paul Delmet, Xavier Privas, Montoya—interpreting their own songs on the stage—had created frantic applause, instead of an encore of the same, it was customary for Salis himself to take their place on the stage and sing to the audience some old favourite song or ballad, which was readily accepted.

AUBERGE DU CLOU, 24, Avenue Trudaine.

Admission by refreshment payment Bock, 40 c.; demi (half), 30 c.; glass of beer or cup of black coffee.

This *auberge* is quite a different place from the other artistic establishments of Montmartre, as here songs are seldom heard. It is a quiet place and much resembles a fine old country inn, with its old-fashioned open fireplace containing the pots and kettles hanging on suspended chains and hooks. The mantelpiece is wide and of ancient make, telling of bygone times. The joists and ceiling are both painted.

This is the special meeting-place for painters, sculptors and poets, who here refresh themselves whilst they talk over the work of the day.

The *Auberge du Clou* is a veritable museum of Montmartrese art. In the basement are paintings by Willette, representing the fall of woman from the highest walks of society to an outcast on the boulevards—a sad, sad history.

On the first floor is also a painting by the same artist, representing Salis, the full-bearded manager of Le Chat Noir, strangling the young poets of Montmartre; blood is flowing and forming pools, from which blossoms forth the red rose of Poetry. On one of the doors is another work by the same hand, representing a country scene in which a number of infants figure.



The Terrace of the Auberge du Clou.

In the little court at the back of the house is a small museum, open from 1 to 5 p.m., which, amongst other curios, contains a peculiar oil-painting, also by Willette, many water-colours and designs, paintings by Verla (the famous animal painter); old china, pottery from Saxony, specimens of ancient rosewood furniture, frag-

ments of small statues from the old Opéra Comique, and several fine works executed in ivory. Altogether it is a very fine little museum, and quite worth the attention of the visitor.

GAITE CAULAINCOURT, 37, Rue Caulaincourt.

Matinées are held on Sundays and holidays. Refreshment concert from 3 to 7 p.m. Bock, 40 c.

This is a large hall, which occupies the entire floor of the house. It is simply a concert inn, to which amateurs resort for singing and piano practice, where also Botrel, Meusy, Jacques Ferny appear with their répertoire of songs. Attached to the house is a shadow-theatre with Chinese figures. The audiences are of a very mixed character.

L'ABREUVOIR, 14, Rue de l'Abreuvoir.

Admission Free.

This house stands at the corner of the village street, which descends from the Sacré Cœur by a winding course down to some farm buildings, whose whitewashed walls have on them an artist's palette, brush and colours, roughly sketched in faint tints.

It is the house of old Mother Fargue, the great resort of the Bohemians of Montmartre, daubers, scribblers, singers and others, who are waiting for something to turn up.

LE LAPIN AGIL', 4, Rue des Saules (corner of the Rue Saint Vincent).

Concert on Saturdays, Sundays and Mondays. Refreshment admittance—bock, 30 c.; coffee, 40 c.

This stands in a very picturesque and quiet corner of Montmartre, with ascending and narrow streets. Although this is the twentieth century it is still lighted at night with oil lamps—a relic of bygone times. The house is surrounded by

dirty walls, and through the occasional openings may be seen views of the great city of Paris as a panorama.

This inn was formerly known by the name of *Les Assassins*, which seems not altogether inappropriate, for the surroundings are dark and gloomy. It is now known as *Le Lapin Agil'* (not *agile*), and has a reputation for excellent rabbit stew which may be obtained here. This is served on a rough deal table under the shadow of the large trees or in the spacious dining-room, around which are painted panels, the work of artists of the Butte. A pianoforte is provided sadly out of tune, but which serves its purpose. Altogether the place reminds one of the famous drinking bar of the old *barrière*, formerly the limit of the City of Paris. The singers at this house, both male and female, look for refreshments at the expense of their auditors.

FOLIES PARISIENNES, 25, Rue Fontaine.

This is an inn where singing and drinking are the order of the day—or night. The popular songs of the Montmartre boulevard may be heard here, and the English and Munich beers (so-called), from their quality, were certainly never brewed in the places named.

LA BOITE A FURSY. 12, Rue Victor Massé.

This occupies the position of the old hotel of the Chat Noir, where reigned supreme the old master Salis, who, in his time, made it the "Parisian Olympic." Fursy (his real name was Henry Dreyfus) was at one time an accountant. He composed some pieces for recitation, afterwards many songs and ballads, such as the "Joyeux Fétards," "Nos Concierges," "Le Panama," and many others to suit the special tastes of his many patrons.

The former Hotel du Chat Noir was a veritable museum, but all the curios, pictures, and paintings were dispersed on the death of Salis.

The Hall of the Guards was filled with paintings and with many specimens of armour of the time of Louis XII. This hall is now the ordinary drinking saloon, such as is common to a country inn, and in the yard are many so-called arbours covered with artificial flowers made out of paper.

Alas ! alas ! how are the mighty fallen !

LE GOURBI, 60, Rue Pigalle.

This presents a cave-like entrance, before which a mountebank gives a rough-and-ready performance in order to attract the passer-by.

On the visitor descending, a curtain is raised, opening up to the view a long room, decorated with artificial palms to represent an Eastern clime, under which repose a stout negro woman and two or three wretched Tunisians and Algerians of Montmartre. The place has a gloomy look. If refreshment is offered a song is given and a dance indulged in, of a character peculiar to the countries of the East, but totally different from that of civilized communities.



An Odalisque of
the Goubri.





Public Balls of Paris.



AMONGST the many places in Paris where dancing is indulged in, there are but few that may be called *Public Balls*, where it is possible to study the Parisian style and manner to perfection. This is owing to the freedom permitted, and the crowded attendances of undesirable people of both sexes, many of whom have little sense of propriety and are lacking in good manners. Many places that formerly were well conducted are given over to the unrestrained desires and extravagant performances of shop assistants, clerks, idle folks, etc., who have taken away the real character of such places as the "Bullier" and "Tivoli," where students and grisettes were accustomed to spend their evenings in reasonable and quiet enjoyment.



The grisette of Murger and Paul de Kock has almost entirely disappeared, and the Bullier is no longer regarded as a popular ball, except on Sundays.

At the *Moulin de la Galette* (see "Montmartre") may be seen large gatherings of shop assistants and workers at the large millinery and dress-making establishments.

The *Salle Wagram* is the favoured house of domestic servants and hotel employés. These several classes of Paris society may all be seen in large numbers on any Sunday afternoon.



... and her Partner.

BULLIER, 33, Avenue de l'Observatoire.

Price of Admission—Saturdays and Sundays, 1 fr.; Thursday Evening (Gala Night), 2 fr.

Quite at the end of the Boulevard Saint Michel, not far from the Observatory, by the side of the railway line of Sceaux, may be seen the high arched entrance to the famous *Bullier*. It is usually brilliantly illuminated and adorned with statuettes representing both sexes of students enjoying their favourite pastime, dancing.

On gala nights, and on occasions of fancy-dress balls, a large crowd collects on the pavements and often extends into the roadway, for the purpose of witnessing the arrivals, and, as they descend from cab and carriage, pass opinions, strongly expressed, upon the dress worn and the character assumed. In cases where the individual is recognized, personal remarks are indulged in, and the entire get-up severely criticised, remarks of approval are shown, and on the appearance of anything special, the manifestations of delight are unmistakable; on the contrary, the groans and hisses of the crowd are strongly in evidence.

To many who attend, this ordeal is most trying; but it is only for a moment, and soon forgotten when once within the building.

On entering, the visitor passes through the cloak room or *vestiaire*, and finds a broad stairway opening in front, leading to the ball-room. From the top of these stairs, the first look around will surprise the visitor. It is a most imposing sight: the enormous crowd continually moving, composed of ladies and gentlemen in all styles and colours of dress, the brilliant lights, and tasteful decorations all combine to astonish, and sometimes bewilder, the beholder, especially if it is his first appearance at the Bullier.

Descending the stairs, the ballroom is reached. The ceiling is somewhat low; the colonnades and arches form open alleys. On the left, close to the bust of the venerable Bullier, founder of the house, is the well proportioned band, governed by the famous maestro Conor. The music is choice and exquisitely rendered, and popular airs are much appreciated, the choruses being taken up by the assembled guests. A gallery runs entirely round the hall for the convenience of such visitors who may only come as spectators, or who desire to partake of refreshments, which are in great variety and well served.

Connected with the establishment is a shooting gallery, also an American billiard table, which are both well patronised. During intervals of the programme, and as a change from dancing, the visitors betake themselves to the garden, which covers more ground than even the spacious hall. In the summer the coolness here is a most grateful change from the heated ball-room and is much appreciated; promenading is general during the



A Resident of the
Neighbourhood.

evening. Here and there are alcoves where visitors may seat themselves and gaze on the strange scenes and take note of the various characters passing and re-passing before them.

But Bullier of to-day has greatly changed from the Bullier of yesterday. In former times the student was content in being known *as an étudiant* and spent his happy evenings with his grisette sweetheart, who was "all the world to him," and delighted to tell her the "old, old story," yet ever new. To-day the student desires to be known as a gentleman, and thinks little of acting foolishly and running to excesses of all kinds, thereby losing the consideration and respect of all right-thinking people.

Bullier has always been looked upon as the great resort of that section of Parisian life known as "students." These worthies are always in evidence, but on *Thursdays* they greatly predominate, as gala nights are "special" and are attended by visitors and friends from all parts of the city. Old habitués who once lived in the neighbourhood, but have since changed their residence to some distant suburb, visit the old haunt, renew former friendships and talk over bygone days when the world was younger and everything looked joyous and gay.

On *Saturdays* and *Sundays* the assembly at Bullier is still more mixed. Amongst the crowd may easily be recognised shop assistants, merchants' clerks, skilled artizans, work-girls, domestic servants and visitors from the suburbs and near country places. On these days the company is select and most decorous, and though students are present, they are the more serious portion of that class who are given to hard work, and only resort thither for reasonable relaxation and quiet enjoyment.

Such, in brief, is a summary of Bullier's. It is

a place to see, as there is nothing exactly like it in all Paris, and no stranger visiting Paris for the purpose of seeing its sights would omit it from his programme.

LA SALLE WAGRAM, 39*bis*, Avenue Wagram.

Admission—Gentlemen, 1 fr. ; ladies, 25 c.

This very much resembles Bullier in its general arrangement and decoration. The hall, however, is much larger and nearly square. At one side of this hall is a summer and winter garden, well planned according to the seasons. The hall is reached from the outside by means of a sloping passage lighted by electricity ; at the end of this is another passage leading round by the summer garden. The brilliant electric lights of various colours illumine the garden, with its alcoves and flower-beds, making a promenade enjoyable during the heated nights of summer, whilst a well-arranged band discourses sweet music at intervals throughout the evening. There is very much here that reminds the stranger of the Moulin Rouge and Bullier, if he has already visited those places. The frequenters, however, differ according to the day and times, as, for instance, on Sunday afternoons they consist of well-to-do artisans who are mostly employed in the mansions of the rich in the vicinity of the Champs-Élysées, farriers, art metal workers, coach-builders and members of the higher branches of trade, the locality of which is almost exclusively confined to the west of Paris.

Frequently during the season the entire place is reserved for a ball, arranged by a syndicate of such workmen as those mentioned. On such occasions the *Salle Wagram* is a desirable place to visit, as the function is a most interesting one.

But on the evenings of Tuesday, Thursday and Saturday the frequenters are mostly servants.

from house and hotel, concierges, butlers, footmen and attendants, both male and female, from aristocratic establishments, nurses from institutions and hospitals, all commingling together, rejoicing to get away for a few brief hours from the beck and call of their imperious masters and mistresses, and for the time being—in their own estimation, at least—are quite as important individuals as those they serve.

After the ball it is customary for the valets, and servants generally, to adjourn to a neighbouring establishment for refreshments, etc., such as Demarsey, Avenue des Ternes, or to l'As de Pique, rue Brey, where also a little more dancing is indulged in as may be desired.

TIVOLI, THE GAY, 12, Rue de la Douane.

Price of Admission—Gentlemen, 1 fr 50 c.; ladies, 50 c. Matinées 50 c. are held on Saturdays and Sundays.

This hall is situated on the outskirts of what may be called Central Paris, a few yards from the boulevard, at the foot of the populous faubourgs



The Ball.

of the east. *Tivoli, the Gay*—the ancient Tivoli—is a popular resort of all classes and will afford the visitor a most interesting sight, and an opportunity for studying Parisian manners.

The patrons of the Tivoli belong mostly to those engaged in the large manufactories and work-rooms of the Temple quarter, students from the Turgot and Central Schools, clerks, workmen from Belleville, and soldiers from the Château d'Eau barracks, which are in the neighbourhood.

Although the Tivoli is by no means large, or so extravagantly decorated as Bullier, it is quite as attractive in other ways, especially on Saturday and Sunday evenings; the entertainments are good, the music all that could be desired, and the balls are arranged so as to suit the tastes and inclinations of those who attend, so that it fully holds its place as one of the pleasure houses of Paris.

LE BAL DES MILLE-COLONNES OU "BAL BEUZON," *20bis, Rue de la Gaité.*

This street is rightly named "Gaiety." Within its limits there are three theatres, each with its own special patrons, numerous cafés, refreshment bars and confectioners' shops famous for their special make of cakes, and the odour proceeding from the manufacture is that of roasted chestnuts. On Sundays, the appearance of the street resembles a fair, so thronged is it with people, both young and old, little and big. The pavement being narrow makes locomotion exceedingly difficult. The shops are small and confined, mostly filled with customers, and the cafés and refreshment bars are simply crowded throughout the day and night. By taking a walk down this street the visitor may find much that will interest him, and see a



Two Lovers.

phase of Paris life unlike those hitherto witnessed. In the evening, there is increased bustle and animation; the ordinary lights and the electric arc lamps on all sides serve to dazzle and bewilder the pedestrian. *The Bal des Mille Colonnes* opens its doors and is soon filled, for, on account of the low charge for admission, it is thronged by rough characters of the "Maine" and from the boulevard of Grenelle. Sometimes the "rough character" discards his peaked cap for a bowler, takes off his blouse, and dons the short coat, and otherwise transforms his appearance, so that he may be able to fraternize with the local tradesmen, shop assistants, laundry maids and modistes who serve to make up the audience at this favoured house in the rue de la Gaité.

LE CASINO DU XIII^e. 190, Avenue de Choisy.

Admission—Gentlemen, 0 fr. 25 c. ; Ladies, 0 fr. 10 c.

In this place balls are arranged of the truly popular type almost exclusively for the lower working class. They are held in a side building, belonging to a shop, which is occupied every morning by a woman who sells coffee with milk, also chocolate, and such-like drinks. The walls of this building are covered with paint of a light colour, on which are placed, in relief, Japanese silhouettes. The dancing saloon is over the shop and is of a moderate size.

The band is made up with cornets, violins and a bass, and occupies a platform at one end of the saloon. On the left are mirrors, which reflect the groups of dancers; on the right hand are placed tables, from which refreshments are served.

By the side of the working-man may be seen the gentle little work-girl who is occupied during the day in one of the many factories which line the avenue of Choisy and vicinity, who comes for

the dance in an Indian robe without hat or head-dress. Here may also be seen the "bully" of the Gobelin quarter and from the neighbourhood of the Butte-aux-Cailles, wearing as a headdress a kind of skull-cap resembling the helmet of a Russian soldier. This special cap has replaced the one usually worn, as the wearer only makes his appearance here for the purpose of lounging. With his hands in his pockets, he looks with an evil eye on all the surroundings, as well as watching narrowly everyone in the hall, looking for an opportunity which may be taken advantage of for his own personal benefit. The *Casino* is under the surveillance of the police, as they look upon it as a great rendezvous of suspicious persons, and are often able to find here those who have made their escape from the clutches of the law.

On the afternoons of Sundays the *Casino* is the resort of the newly-married, for the purpose of spending a short honeymoon holiday. Both bride and bridegroom appear to have similar tastes, for they accommodate themselves to the surroundings and are quickly at their ease enjoying themselves in a hearty, rollicking fashion whilst partaking of their wedding breakfast, and subsequently holding a reception of their many friends like-minded as themselves.

As for the music rendered, the classic Mendelssohn has given place to rough-and-ready dance music, and popular airs are much in demand. The language spoken generally is not exactly Racine's French, but is boulevardic phraseology and Montmartre slang. The folk assembled communicate with each other, and the expressions used are more forcible than polite in reply to the jocular comments from the lookers-on who occupy the gallery, and who are chiefly of the class of workers whose dress consists of a

vest made from black, shiny Italian cloth and wide-legged corduroys, ornamented according to the taste of the wearer.

LE BAL OCTOBRE, 46, Rue de la Montagne-Sainte-Geneviève.

Open every Saturday, Sunday and Monday.

This is established in the back part of a wine shop, giving no indication on the outside of what goes on within. The place is frequented by the lowest class, so it is specially necessary for visitors and strangers to be on their guard.

It has been stated that in certain parts of Paris there are refreshment bars and cafés where customers are served, and waited upon, by women only. There are many such, and this is one. A description of *Le Bal d' Octobre* will serve for all, and is here given for the benefit of the English visitor, and should act as a warning *not to go there*.



RESTAURANTS AND CAFES OF WOMEN.



N Montmartre, about the students' quarter and in the neighbourhood of the great markets, are many refreshment bars and ordinary-looking cafés with opaque windows, or such as are semi-transparent, sometimes hidden by thick blinds; doors are kept closed—with these exceptions there appears nothing abnormal.

The proprietress is a Madame Jeanne, Honorine or Lisa, as the case may be, and all waiting is done by females in uniform.

In these places all kinds of refreshments and drinks are served as in ordinary bars and cafés, but the attendant is generally a faded, worn-out girl of uncertain age, who in her earlier days has led a gay life, but has ceased to be attractive to the men about town and who is glad to take up with this miserable work for a bare subsistence.

She is generally dressed up in faded furbelows and worn-out silks that have evidently seen better days. She invites the visitor to partake of some vile concoction, in which she joins—of course, at his expense. Her favourite drink is a kind of mixed alcohol, very fiery and much adulterated, which soon overcomes the drinker—if not making him unconscious, at any rate causing him to become confused, dulling his senses, so that he very soon falls a victim to a carefully-conceived plot.

We do not enlarge on this subject—the less written the better; but as this guide is supposed to treat of all kinds of so-called pleasures of Paris, it is only right that such places should be mentioned.

The places against which the English visitor is warned are the following:—Those in the rue de la Lune and the rue Blondel (Les belles Poules), la Brasserie des Sirènes, 86, Faubourg Poissonnière, held by Mdlle. Malthe, du Moulin Rose; le Moulin Rose, 12, rue Mazagran; le Chat Noir, rue Saint Denis; la Française, rue Saint Honoré, near the Halles; la Brasserie Ferdinand, near the Bal Wagram.

In the Quartier Latin there are several houses that cannot be recommended to the English visitor, notably:—La Brasserie Emma, 21, Quai Saint-Michel; la Brasserie Coquette, 50, rue Saint-André-des-Arts; le Cabaret du Cygne, 57, rue Monsieur le Prince; le Cabaret du Furet, 8, rue de Vaugirard; Au Domino Rose, 14, rue de Vaugirard; and la Brasserie du Petit Sénat, 16, rue de Vaugirard.



Late Suppers.



WITH the closing of the theatres, café concerts, and music halls, which takes place any time between midnight and 4 a.m., life commences in the large night restaurants, such as Maxim's, Café Américain, Sylvain's, and Vetzels, all of which are the resort of the aristocratic and well-to-do.

Midnight is the time for supper.

At *Montmartre* on the Butte, the place of all others for lovers of fun and gaiety, are to be found what are known as the artistic inns, such as the Quart'z'Arts, Tabarin, le Carillon, etc. They send forth their patrons drawn from all classes of society.



A Cabinet Particulier.

Everyone the visitor meets is enjoying himself. The night restaurants, l'Abbaye de Thélème, Cyrano, la Place-Blanche, le bar de Tabarin, le Rat-Mort, la Nouvelle-Athènes, and Graff, all are resplendent with their brilliant electric lights ;

and within are gathered all classes of men and women seeking refreshment.

The stranger who may wish to know something of "behind the scenes" should go for a quiet stroll round Les Halles (the great market), or, during the hours of from 10 p.m. to 4 a.m., walk to the Butte Montmartre, or from 9 p.m. to 2 a.m. in the Students' Quarter on the Boulevard Saint-Michel. At these places strange sights may be witnessed, not seen by the ordinary visitor to Paris, and which will be long remembered.

RESTAURANT-BAR-MAXIM'S. 3, Rue Royale.

Many people resort here for refreshment, and also after the theatres are closed. It is much frequented about 1 a.m., when it presents a very striking scene. Ladies and gentlemen muster here in goodly numbers on their way home, all in evening dress — men of all ages and positions taking their refreshment at the bar on the left in entering, others seated at the small tables enjoying "pommes frites," for which Maxim's is so celebrated, for long a speciality of this house. These are in reality what in England are known as "chips" (fried potatoes), but such as Maxim's can be obtained nowhere else.



A Waltz

At the extreme end of the saloon, suppers proper are being served. Whilst these are in

progress a Tzigane band discourses sweet music, classical and otherwise. This continues until about 3 a.m., at which hour the tables are removed so that the assembled guests may indulge in a waltz to the inspiring music of the violins, skillfully handled by members of the Tzigane band. Strict decorum is observed at Maxim's, and if the English visitor does not object to the (to him, perhaps) unearthly hour, he will see yet another phase of Parisian life, not yet witnessed.

CAFÉ AMÉRICAIN. 4 *bis*, Boulevard des Capucines.

It is at midnight that the fête begins at this house by the orchestra introducing selections of



The Staircase of the Café Américain.

some charming music, whilst from every part of the saloon is heard the popping of corks as drawn from bottles of rare old Moët and Chandon, as those who here partake of supper belong to the higher classes of society, to whom expense is of little moment so long as they obtain what they desire.

To enumerate, or describe, the many well-known people who frequent this famous café would be impossible. The general appearance of the spacious saloon during the early morning hours is beyond description. The choice music, brilliant illuminations, crowd of gaily-dressed people, and the tables loaded with rare delicacies resemble a scene from fairyland. Joy reigns supreme, and continues until the rosy hues of morning appear, ushering in another day of work and pleasure in the routine of human life.

CAFÉ DE PARIS, 44, Avenue de l'Opéra.

This place is somewhat quieter and more sober than the Américain, but the frequenters observe more ceremony; the rules are most stringent; nothing objectionable is either seen or heard; so that it is one of the places in Paris where the English visitor need not hesitate to introduce the female members of his family or his lady companions of any age.

Suppers are served here on small tables, exclusively reserved



A Soupeuse.

for each visitor or party, and everything is done decently and in order.

No band is provided, which marks the contrast between this and other cafés on the boulevards.

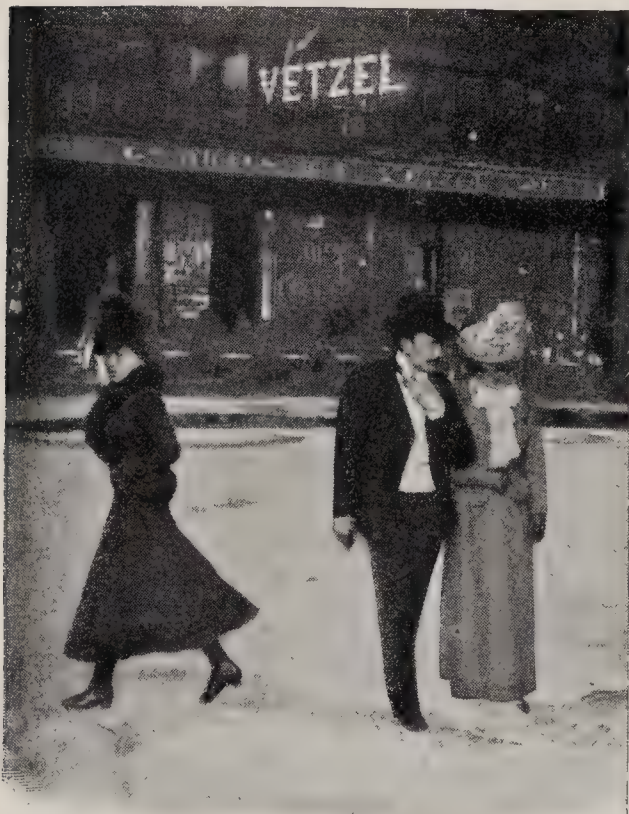
VETZEL, 1, Rue Auber.

Situated at the back of the Grand Opera is *Vetzel's*, which is simply a refreshment bar, without much outward show save a terrace. The interior of the house is divided into two large saloons, both used for purposes of business. During the day the house is mostly frequented by quiet folk, who resort thither for their accustomed

refreshment in the shape of lager or Munich beer, for which the house is noted. In the centre of the principal saloon seated at the small tables may be seen the old habituées, in rows, reminding the visitor of some exhibition. The drinks consumed consist of beer, milk, coffee and *eau de vie*. Events of the hour and the business of the day are passed under review, as conversation becomes general.

Altogether a serious,

sombre air pervades the place; not a trace of gaiety is seen, for it is much too early in the day. But a very different state of things exists as evening draws on. The early frequenters have



Leaving Vetzel's

all disappeared and others of a different character take their places, so that from midnight to 3 a.m. all sorts and conditions of men and women assemble, dressed in various styles of fashion, from elaborate evening dress to the ordinary attire of the boulevards, and some even in working garb.

Some tables are entirely occupied by foreigners hailing from various countries. English and Americans predominate, especially such as are anxious to perfect themselves in French. Every opportunity is afforded to gain a knowledge of the *patois*, such as cannot be found in grammars or instruction books. The company being very social, conversation is entered into freely until it becomes pretty general. During the busiest time the scene presented is a very curious one, and ought certainly to be seen.

SYLVAIN, 12, Rue Halévy.

Sylvain's is a great resort of clubmen between the hours of midnight and 1 a.m. Vehicles of all kinds arrive at 12, rue Halévy from all parts of Paris—carriages from the livery stable (without a number) bearing wheels shod with india-rubber tyres, automobiles, motor cars, carriages from the street stands, of all sorts and conditions, bringing up visitors desiring supper or simple refreshments.

Sylvain's is looked upon as being a classic restaurant. *Sylvain* is represented as the god of the



A Corner of the Saloon.

woods protecting his patrons in the Parisian forest. Mythological female deities are also here represented, and have their own particular chapel for the culture and worship of beauty.

In the saloons, above and below, joy and pleasure reign, all present appearing satisfied, both with the company and entertainment provided.

LE COQ D'OR, 149, Rue Montmartre.

During the day-time this will be found an excellent restaurant, but towards evening it becomes crowded, and after midnight it is full of life and gaiety of all kinds. The gallery of *tableaux vivants* presents sometimes a surprising sight. Here may be seen Watteau's, Lancret, Fragonard, Chéret, Boutet and a numerous collection of *gentille* Parisians who people the paradise of Paris.

**THE RESTAURANTS OF
MONTMARTRE.**

Montmartre has become a centre of attractions which have made of the Butte a Paris in miniature, yet differing from the city in many particulars. This is a Paris at once familiar, artistic, very Bohemian and free. The residents are easy-going folk, without refined manners, showing a kind of "je m'en fichiste" (don't care) spirit in all that they say and do. There are many curious taverns and refreshment places in this locality, where a stranger will go once or, perhaps, many times, for the purpose of gaining knowledge of Parisian life and manners, or simply to amuse himself with what he may see and hear.

The inns of the Butte number among their patrons, artists, painters, students from the schools, models of both sexes, actors and actresses belonging to the minor theatres, and such as may be popular at the Moulin-Rouge and the Moulin de la Galette.

But by far the greater number are night restaurants, though the stranger may obtain dinners and general refreshments well served from 6.30 to 8 p.m.

In order to see the sights of Montmartre it is well to arrive at about 6.30 p.m. Take slight refreshments at the

Café du Rat-Mort or at the *Place-Blanche*; then dine at the very modest, but curious, inn *Amandine*, or at any other house of the same kind, of which there are several near at hand.

It is not at all advisable for the English stranger to linger too late in this neighbourhood, unless he is accompanied by a native, or, at any-rate, by someone familiar with the language as spoken in the suburbs. Terms and expressions are used here which are not at all familiar to such as frequent only the centre and western parts of Paris.



With their Hats on.

LE HANNETON, 75, Rue Pigalle.

This is a very small and low kind of house. The red curtains are at once a sign that it is one of the women restaurants, and it is in reality a refreshment place *for* women, differing somewhat from the Rat-Mort and Abbaye de Thélème.

During the evening it rarely happens that men are present. Sometimes not even a single representative of the male sex puts in an appearance. The women frequenters are of the "masculine order," mistresses of the neighbourhood, dining together at small tables, and afterwards indulging in the fragrant weed in the shape of cigarettes.

The sight presented is a pathological curiosity.

LA VACHE ENRAGEE, 25, Rue Lepic.

The expression *La Vache enragée* is one to signify being hard up, a condition not altogether uncommon in the experience of "students," especially of this quarter. For the sign the visitor will see a painting of an emaciated cow, reminding the beholder of one of Pharaoh's lean kine, as recorded in the Bible story. The interior decorations consist of sketches in which colour is strongly marked, being very brilliant. These representations are allegorical, and show a company of pierrots and little women; the chief figure, however, is that of a dancing cow of extraordinary leanness.

Notwithstanding the strange sign, the refreshments here are of good quality, the cooking excellent, and the contents of the cellar all that could be desired. Coffee at discretion is served in small strainers, each containing sufficient to fill several cups. The prices charged for all sold here are very moderate.

At this house, from mid-day till evening, gather young artists, sculptors, art workers and models

of the Butte, attracted thither by maidens of the suburbs, for in no other place in Montmartre are represented so well the famous tea gardens which are so graphically pictured in some of the celebrated romances of present-day writers.

The arrangements, fittings, and decorations are all such as are well suited to the requirements, tastes and desires of those who daily and nightly frequent the establishment, though not perhaps in full agreement with the ideas of strangers.

L'ABBAYE DE THÉLÈME, 1, Place Pigalle.

From 7 to 10 p.m. this place is one in which the visitor may dine quietly in the handsome saloon, or, if he desires, in the well-arranged and comfortable private dining-rooms. But at midnight a change takes place; it is no longer quiet—it then begins to justify its name. Frequenters of the Moulin de la Galette, the small theatres and houses



A Cabinet Particulier.

of the Butte, after closing, come here in large numbers for further refreshments and a change of amusement. So great is the crowd that the small refreshment tables become speedily engaged, many persons having to wait their turn for a seat, during which time they stand in groups along the glazed terrace, and so soon as a seat is vacated it is at once taken by one of those in waiting. Women congregate here in great numbers from all parts of Paris, some of them being very doubtful characters ; therefore it behoves the English visitor to be on his guard as to his purse and person.

LE RAT-MORT, 7, Rue Pigalle (private entrance, 16, Rue Frochot).

This is one of the most celebrated of the café-restaurants of Montmartre. It owes its name to a rat which was punished with death for having interfered, by its presence and noise, with the comfort of the customers of the café. The body of this unfortunate little animal is still shown.

A promenade after dusk on the Butte usually ends at the *Rat-Mort*. Between the hours of 3 and 4 a.m. is the time for special refreshments, when the patrons of the house sit down to a repast of oysters, crabs and lobsters, in addition to fowls and cold meats, and for drink, champagne and Burgundy, the while music from a Tzigane band increases the pleasure, and prevents weariness and sleep.

LE CAFÉ DE LA PLACE BLANCHE, 3, Place Blanche.

This is a similar house to l'Abbaye de Thélème, and one in which late suppers are served in the best style to a gay and joyous company.

The café in the Place Blanche faces the Moulin-Rouge, and so soon as the sails of the windmill cease to turn the crowd of pleasure-

seekers direct their steps towards the *Place Blanche* for the purpose of refreshment and amusements of a different kind from those at the Moulin. In sitting down here to supper it is at once apparent that those assembled are of a different and better class than those frequenting Thélème; most of the former are younger and of more refined manners, their complexions are fresher, and their dress and whole deportment bespeak them as belonging to a better and higher class of society.

On the ground-floor the menu is prepared for those who desire supper. On mounting to the first stage a particular odour pervades the room, made up of perfumes of various kinds mixed with the smoke of cigars and cigarettes, combined with the savoury smell of the dishes, smoking hot, coming from the cuisine or kitchen.



The Orchestra of Tziganes.

In the centre of the chief saloon is placed the Tzigane band, with red uniforms, which present a striking sight; the various colours of the ladies' dresses, their large hats adorned with feathers, all add additional colour to the scene,

and, with the snowy whiteness of the cloths which cover the tables, remind the beholder of gay flowers on snowy ground, or visions of fairyland such as are depicted in our books of childhood.

Towards one o'clock a.m. the saloon is crowded, seats are placed closer together so as to make room for new comers, and the flow of pleasure increases as the hour advances.

Occasionally on the evening of Saturday an improvised ball is arranged. This is often picturesque and most amusing, and continues until 3 a.m.; then follows singing and finally a rollicking dance and a hearty *au revoir*.

LE TRÉTEAU DE TABARIN (Bar and Restaurant).
58, Rue Pigalle.

This is a curious place, and strange sights are witnessed here about the hour of 3 a.m., when the patrons of the cafés in the Place Blanche descend in order to vary their refreshings and amusements, as is their invariable custom.

The saloon is on the first floor and beautifully decorated with paintings of celebrated persons, Flemish tapestries and long divans of Oriental shape and fashion. The illumination is from electric lamps placed along the ceiling in strange fashion, reminding the visitor of the saloon on a trans-Atlantic steamer. The saloon is provided with a piano, and the vocalists are generally those from the Montmartre quarter.

LE CAPITOLE.

This is the ancient house formerly known as the "Truie qui file." During the day good breakfasts and dinners are served here to quiet and sedate customers. The portion of the house set apart for supping and night entertainment is on the first floor, and is very animated towards the hour of three in the morning.

The *Capitole* is the third halting-place for the "suppers" of the Butte: such folk after leaving Tréteau and Tabarin halt here until the sun has risen, when they retire to their several homes to seek a short repose ere the work of another day is commenced.

Music from a piano is heard throughout the night accompanying songs sung by Montmartrese singers.

Beyond the Capitole there is no other place to visit, so the night pleasure-seekers disperse. It is the point of departure, as from a quay, bridge or railway station—cabs and carriages in waiting serve for embarking for Cythère.

It is now almost daylight—Paris is grey, Paris is blue, Paris is white, for the sun has risen, the shades of night have passed and the clear light now appears. Street-sweepers commence their work with movements slow and weary, but in time they complete the toilette of the great city of Paris. The sun rises higher, or it may be that the morning is grey; one hears the cry of the chickweed-seller as he sings in monotone: "For your pretty singing birds." Baskets full of flowers pass by on bent backs: the heavy tramp of workmen going to their daily labour resounds on the pavements.

Paris is awaking—and at length—Paris is at work





Paris Slums.

PARIS is a many-sided city. There is the gay and joyous side, such as that of Maxim's, Sylvain's, the Café Americain, and all such great cafés and restaurants; but there is another, less joyous, where life only begins at midnight. This is a strange and sometimes dreadful side of the great city, yet, take it altogether, it is interesting and well worth knowing and seeing, as it presents to the observer the wonderful scenes and pictures of that marvellous book "The Mysteries of Paris," written by Eugène Suë.

A visit by night to the bars and inns in the vicinity of Les Halles (markets) will give the visitor an insight of some of the real Paris infernos. It would not be prudent for a stranger to go this round unaccompanied. The ground to be travelled over should be well studied during the day so as to enable the explorer to find his way about after dark in the company of two or three sturdy and adventurous colleagues. In walking about these parts any number of police agents will be met with going their appointed rounds. These men will afford the visitor any information he may need and their co-operation will be found most valuable. Should, however, a

visitor desire, by making an application to the Prefecture of the Police, he can obtain the personal assistance of a detective to accompany him, who will ensure his comfort and safety, or, perhaps better still, a "chasseur guide" can be obtained, on applying to the Agence Générale des Chasseurs - Guides Parisiens. In such cases ladies may join the party.

The following is an outline of what may be seen and done:—

The party should start on their round any time from 1 a.m. till 5 a.m., and within ten minutes' walk from the great boulevards, in the very centre of Paris, may visit many of the haunts so well described by such realistic writers as Eugène Suë, Gaboriau and Montépin, also fully illustrated by both pen and pencil in the so-called "Penny Dreadfuls" published alike in Paris and London.

This part of the city is surpassing strange. All things hereabouts remain as they were; although changes have been going on in every direction, here, everything appears to have stood still since the fifteenth century, or even earlier. This state of things must be seen to be fully believed.

From the BOULEVARD MONTMARTRE to the RUE PIROUETTE.

Towards the hour of 1 a.m. the visitor should direct his steps down the rue Montmartre. The whole district, round about this well-known thoroughfare, resembles a veritable beehive of workers during the day, but at nightfall the rue Montmartre changes its character and presents an uninviting appearance. Everything is dark and sombre, save for glares of light proceeding from the many liquor-houses and drinking-bars for which the neighbourhood is noted, frequented by

débauchees, beggars and thieves. Through the glass doors may be seen hang-dog faces and profiles of thieves and bullies. Standing before some of these low-class houses are cabs or "*voitures de maraude*," as they are called. It would be the height of imprudence for the stranger to enter one, as the owners are in league with one or other of the marauding fraternity drinking at the bar. Their aim is to inveigle some hapless stranger to engage a vehicle, and then drive him to some dark and lonely spot for the purpose of robbing him of all that he possesses, even to his clothes. Many instances are on record of such proceedings, some of which have finished up with murder, the many places about the fortifications making such work easy of accomplishment, rendering detection or discovery well nigh impossible.

Near to the rue Croissant the low cafés are frequented by street vendors, some of them one-eyed and deformed, waiting for the early issue of the daily papers.

Before, behind, and on all sides may be seen pale-faced and haggard men and women dragging their weary feet along the pavement, or otherwise shuffling along, few knowing from whence they come or whither they go. They nightly visit the Halles (markets) hoping to pick up something honestly or otherwise, so as to enable them to eke out their existence as best they may. These are looked upon as human vultures, who prey upon their kind.

In the middle of the street, although the hour is advanced, bands of low women walk up and down arm-in-arm singing lustily couplets and songs of the Butte. Near the corner, where stands the church of Saint Eustache, will usually be seen a number of poor, miserable and wretched-looking individuals, professional beg-

gars (many of them grey-bearded and infirm), supporting themselves on crutches and sticks, who greet the stranger with "My Prince, give me some sous for a bed."

For two sous (one penny) it is quite possible to get some sleeping accommodation at many of the very lowest drinking dens near the Halles, and it is to such places these poor wretches wend their way if they possess the means. The payment of the small sum entitles the person to a seat at a table, on which he may snatch a few hours' sleep by resting his head upon his folded arms, until he is fairly roused by the increasing traffic outside and the noise of the drinkers within.

At a short distance from Saint Eustache, at the commencement of the rue Montorgueil, are two houses, the Nouvelles Caves and the Brasserie Morand, at either of which, for the sum of five sous ($2\frac{1}{2}$ d.), the visitor is permitted to sleep till the hour of five in the morning, and, on awaking, is entitled to a small bowl of soup.

It is a sad sight, on looking through the windows of these houses, to see these poor outcasts of humanity homeless, ill-fed or starving, endeavouring to gain rest and sleep, with drooping heads on their arms, resembling a posse of criminals awaiting their trial, or like wretches condemned to death. Gazing on this phase of Parisian life the beholder cannot but be moved to pity, and to feel a desire to do something to brighten these miserable lives. Alas! alas! there are thousands of such even in the gay city of Paris, of which the ordinary visitor sees and knows nothing.

From the rue Montorgueil the return should be made to the rue Turbigo, which must be crossed in order to reach the rue Truanderie, in which may be seen small charcoal stoves placed for cooking purposes. These are all in the open and are much used and appreciated.

The visitor should now turn to the right for the small thoroughfare, rue Pirouette, in order to visit the well-known house of l'Ange Gabriel (in English, "The Angel Gabriel").

L'ANGE GABRIEL, Rue Pirouette.

Before this house hangs a four-sided lantern with a screen in front, upon which is painted on metal an image of an angel, hence the name "Gabriel." This forms the sign of this strange and curious house. No reason can be given as to why the sign is adopted, as it is in no way symbolical of the interior. The ground floor has the appearance of an ordinary wine bar. There are no figures of angels or madonnas to be seen as represented by Fra Angelico, but facing the counter is seated Mother Mathieu, an enormously stout woman, and behind her is a gaily-painted panel representing pigs with napkins fastened round their necks feasting, standing in comical positions. But the ground floor is only a small and insignificant portion of the house. The chief place is the hall on the first floor, reached by way of a kind of ladder. This hall is opened on the stroke of midnight and closed at daybreak. The large room is of an oblong shape, the ceiling is darkened, and in places black, from the smoke of tobacco, and the walls disfigured by signatures, and here and there sarcastic comments upon the topics of the hour, referring to both people and places, written by those who, at the time, have been under the influence of alcohol.

The company usually assembling here is composed of all classes, even the lowest—loafers, beggars, thieves and burglars. As the hall fills, the noise becomes deafening, disturbances are common, glasses are used as missiles, and the interference of the police often becomes absolutely necessary, especially on Saturday nights, when

some of the very worst characters in all Paris are here in considerable numbers. On the white marble tables are inscribed the names of celebrated criminals who have been guillotined, with sundry remarks or couplets boasting of their achievements as being worthy of imitation.

Here is a single window, behind which swings a flag, or streamer, through which is seen, by transparency, a large painting on the wall showing the Angel Gabriel. But the decoration of the walls is also interesting. The frescoes placed round the hall tell how the angel arrived one fine day in Paris as a curious stranger, desiring to become acquainted with the sights and pleasures of the city, and made his way to Damas. Suddenly he beheld the Moulin-Rouge, entered, and learned the popular dance with those assembled, and soon tasted some of the pleasures he sought. From this he journeyed far, and in the course of time saw the sights and experienced enjoyments of all kinds and in all places until he became tired, weary and surfeited; then he was glad to escape, and forthwith returned to Paradise never more to venture forth on a similar mission.

On the nights of Saturday and Sunday the place is thronged, yet still its patrons come, until it is imperative for all customers to consume their refreshments quickly in order to give place to others who crowd in the doorway. These nights should be selected for a visit by the stranger, as being the most interesting.

LA RUE QUINCAMPOIX

ET LA RUE DE VENISE.

On leaving l'Ange Gabriel the visitor should follow the rue Rambuteau, which crosses the boulevard Sébastopol. The first street running right and left is that of Quincampoix,

which the financial law has made celebrated. During both day and night this part of Paris speaks of the mediæval age as if dropped down behind the great modern thoroughfares. Here is a bewildering and tortuous zigzag of bulging

houses, mixed up with, small buildings of strange shapes viewed at various angles as the street is entered, showing their ends ornamented with pipes and watercourses. It is on this greasy pavement that zigzags are made by the poor wretches overcome by drink, and knocking



The Street of Venice.

furiously at the massive doorways are often suddenly checked by a douche of water sent down from one of the windows above, after which the window closes as tightly as the guillotine, leaving no mark of recognition.

To the left of Quincampoix the visitor will meet with a surprise. This is the rue de Venise, appropriately named, as it strongly resembles one of those narrow streets in the old city of the Doges. At the commencement, this street is very wide, but after the rue Saint-Martin is passed (which cuts rue de Venise) a narrow alley is entered which appears to have gathered all the dirt and filthy deposits of the neighbourhood.

The walls of the houses are black as ink, the floors under the bulging gables appear as drunken persons, being anything but straight. The entire thoroughfare is most unsavoury and is not at all a desirable locality for the stranger to visit except in company. He should on no account go alone.



A Resident of rue de Venise.

LA RUE

BEAUBOURG.

Continuing the route at the end of the rue de Venise the visitor will find the rue de Beaubourg, which turns to the left towards the centre of the rue Simon-le-Franc. Here poverty of the direst kind is seen ; on all sides are men and women of the lowest class asleep, either dead drunk or worn out with fatigue and hunger, and it is by no means uncommon to find many, seen as described, having already entered upon their last long sleep from which there is no awaking, so for them the bitter struggle for bare existence is for ever ended. Sights like these are unutterably sad, yet, alas ! are too true.

In this street are dilapidated houses, with announcements that here lodgings for the night may be had by a payment of five sous ($2\frac{1}{2}$ d.). These places are by no means attractive, to say nothing of their want of cleanliness, for in many of the windows are broken panes of glass. These openings

are closed by paper being pushed into the aperture, so as to keep out some of the unwholesome air and very mixed perfume of the street. This strange method of "repairs" is anything but pleasing, and adds to the forlorn appearance of the street.

In some of these houses that exhibit notices may be seen, through the open door or window, a rare assemblage of tramps, beggars and drunkards, resembling the forsaken portion of the great army belonging to the King of the "Thunes," every one of them literally a human wreck. In this locality receivers of stolen property congregate, and it is with them, for the charge of so small a sum, that thieves find a hiding-place. For five sous, or $2\frac{1}{2}$ d., per day, food and lodgings are guaranteed the luckless individual who finds himself or herself in their clutches. But each morning, at the hour of five, a bell rings, which is a signal for all the so-called lodgers to turn out, as their work-day commences at that hour. Then it is that all wend their way to the Halles (markets) for the chance of filching a basket of produce from some sleepy market-gardener, a purse from some tradesman or from an unsuspecting chef who may be early abroad making his purchases for his large establishment, hotel, or business house.

In returning to the entrance of the rue Beaubourg, following the course of the street, the visitor arrives at the rue Brise-Miche, which is a street of a higher order and one of honest poverty. At the end of this thoroughfare are the rue Taille-Pain, the rue Pierre-au-Lard, all of which are exceedingly dull and quiet.

Passing through rue Saint-Merri, on the right, and along rue Aubry-le-Boucher, the district of Les Halles is once more reached; re-crossing the boulevard Sébastopol, the rue Berger is entered—this, again, crosses the rue Saint-Martin.

On the right hand, No. 35 of this street, is the great workhouse of the city of Paris—the establishment Fradin—where every night for the low charge of four sous (2d.) hundreds of the poor may obtain rest and sleep.

L'AUBERGE A 4 SOUS (FRADIN), 35, Rue Saint-Martin.

This is a narrow and dull-looking house of five floors, and several cellars, one below the other. On the ground floor is a modest-looking shop having closed shutters, but with interior well-lighted, and all round hangs the odour of soup. This is the house in which good, honest Fradin, wearing his heavy moustache, all the year round both summer and winter, dispenses soup to seven or eight hundred of the tramps belonging to the city of Paris, commencing at 8.30 p.m. till six o'clock in the morning. For 20 centimes (2d.) a fair-sized bowl of good nourishing soup can be obtained, for an extra half-penny or so a glass of ordinary wine or cup of coffee, and with it all warmth and shelter which, during the winter, are almost as much as the food to many of the patrons of the house. Owing to the extraordinary number of customers the place is not remarkable for comfort, but shelter is some consideration both from the cold and from being run-in by the police for having no settled home or visible means of living.

On entering, the visitor will see what looks like an ordinary wine bar with scanty fittings and furniture. Behind a counter is seated Mme. Fradin, who gives checks in exchange for the money paid for soup. At the end of the room, at the entrance to the kitchen, stands M. Fradin, like a sentry on duty, with one eye watching the soup and with the other regarding the customer. He sees that order is kept, and is not slow to rebuke such as may be unduly noisy, or show too much haste or greediness.

On one side of the kitchen is a low doorway leading to the various floors of the house. With the exception of the first floor (on which are the apartments of the proprietor), all are but poorly furnished, simply forms and tables, under which these poor folk by the hundred are able to creep and sit or huddle together, at any rate, out of the cold and wet, endeavouring to gain a few hours' rest and, perhaps, sleep. The underground apartments are eagerly sought because of the greater warmth. About midnight the place is full, so no more can be admitted. At first conversation is pretty general, but as time advances it becomes less and less until it almost, if not quite, ceases, as one and another drop off into fitful slumber.

The customers of Fradin belong to all classes, such as cab-runners, porters, carriage door openers, paper sellers, amongst whom are a few working men who frequent the house for the sake of economy. Besides such, there are often others who use the auberge for their own ends, of which the management appears to be aware, as in a very prominent position, where everyone can see, a notice is placed with the warning: "Beware of thieves!"

At six o'clock every morning a bell rings, which is the recognized signal that all must depart forthwith, but owing to the crowded condition of the rooms this work frequently takes an hour before the place is entirely cleared, and sometimes force has to be used with many who are reluctant to leave, so that slight disturbances often occur, which, however, are soon quelled and order restored.

It has been said upon good authority that the proprietor, M. Fradin, takes as much as £16 to £20 per night from his crowd of customers. He calls his establishment the "House of Philanthropy." Whether this is so or not it certainly

meets a want, and enables the poor and outcast to obtain the largest amount of food and the best shelter for the smallest possible outlay, not to be paralleled in all the city of Paris.

As the visitor leaves Fradin's he should follow along the rue des Innocents to the square for a look in at No. 15, which will be found to be one of the strangest dens in Paris and known as Le Caveau.

LE CAVEAU, 15, Rue des Innocents.

This has the appearance of being an ordinary wine-shop. At the extreme end of the room is a winding staircase, with dirty stone steps, leading to an arched cave, which is divided into three compartments, and which was formerly part of the



At the Caveau.

building of
the char-
nel-house
of "Les In-
nocents,"

but is now

used as a café-chantant of the very lowest character, and also as a rendezvous of the thieving community of Paris. In each of the divisions of the cave the light from a flickering gas-jet throws fantastic shadows on the wall,

depicting thereon broad shoulders of stout, burly men with hooked noses, telling of their Jewish origin, large ears, from which are suspended earrings of brass, and on whose heads rest the well-known caps with peaks of various sizes. These men are quite ready to undertake any kind of job whatever, and hesitate not to rob from the person or to burgle a house.

On the walls of the cavern are numerous daubs referring to past doings, and sundry inscriptions giving expression to the feelings of the writers, such as "Death to him who takes me," "Death to deceitful sweethearts," "Death to the cows" (meaning the officers of the police), etc., etc. On another wall are the names of noted burglars, criminals and all such as have been handed over to the "gentleman of Paris," M. Deibler, the public executioner. All whose names appear on this "roll of honour"! are so highly esteemed and considered as heroes by the frequenters of Le Caveau, that it would not be safe to venture a disparaging remark concerning them or their doings.

The various apartments belonging to Le Caveau are poorly furnished. They contain only wooden benches and tables, around which the patrons sit. Here it is that women bring their ill-gotten gains to their supposed husbands, who live upon their earnings, doing nothing themselves but drink and idle away the time morning, noon and night. Here plans are secretly made for burglary, housebreaking and street outrages of all kinds, and designs laid to entrap all who may be worth securing.

To keep up appearances, in the central apartment a piano is placed, played upon by a half-blind pianist, and a vocalist is found for the singing of low songs, the "March of the burglar" being loudly applauded every night by this motley crew in this strangest of strange meeting-places.

Formerly the entrance was guarded by a stout, burly Frenchman, armed with a stick, whose duty it was to refuse admittance to the worst characters, so as to keep the place fairly respectable. But now whoever will may enter without let or hindrance. So notorious did the place become that the attention of the authorities was directed to it, with the result that some of its strongest men are nightly posted at the bottom of the staircase mentioned above.

At Le Caveau refreshments are paid for when served, and not, as in other places, when the customer leaves. This is to prevent any misunderstanding between buyer and seller, and considering the character of the customers using this house, the rule is a very good one and prevents possible disorder. The goings-on being under the watchful eye of the police, who are always on the premises, should the English visitor care to see Le Caveau, there is no danger whatever of molestation or any interference with his person or property.

LE CHIEN-QUI-FUME (the dog that smokes).

Rue du Pont-Neuf (corner of Rue Berger).

On leaving Le Caveau the visitor should take the rue des Halles, which in the early morning begins to get animated, and look in at Le Chien-qui-Fume for a little refreshment in the shape of oysters or onion soup, for which this house is famous. In partaking of this speciality a look round can be given and mental notes taken. Strangers are often made victims here: they are asked to stand a treat and, on paying, are charged exorbitant prices, and very often are made to pay for the refreshments of several persons with whom they have had no communication whatever.

Women of low character frequent the place in all styles of dress and fashion, from the queen of the boulevard to the little work-girl of the suburbs. Nearly all nationalities may also be found here.

At about 3 a.m. the place is crowded with men and women, and frequent disputes arise, for the settlement of which the agents of the police are often necessary.

The stranger will find a short stay here sufficient, as he will at once see the character of the house and form his own opinion of the undesirables who frequent it.



A Customer.

LE GRAND COMPTOIR.

This house generally witnesses the finishing-up of the drunken orgies of the Bohemian fraternity of the Butte and of the Quartier Latin. Here is the great resort of all, both men and women, who earn their living at night, picking up what they happen to meet with, asking no questions as to whom it belongs. So long as finances hold out they begin their drinking at the Chien-qui-Fume, then on to Baratte, finishing up at the Comptoir.

To see this house at its best (or worst) it should be visited between the hours of 4 and 5 a.m. Men and women already madly drunk still demand more drink, others endeavouring to sleep away the effects of free indulgence, others again shouting, singing and trying to play some stringed instrument, making the place a veritable Babel of unearthly sounds. This motley crowd is here waiting for the morning, when they will one and all, as best they may, turn out to tread the hard pavements of alley and boulevard, and by begging or stealing obtain the means for a

repetition of the night and morning's debauch. For such as these there is no home, and can be no satisfactory future.

CUISINE EN PLEIN VENT (Open-air cooking stalls).

Those who wander round the markets, and have been fortunate in obtaining a few sous, often betake themselves to the open-air cooking stall for the luxury of a plate of soup. These convenient stalls may be found at many of the street corners in this neighbourhood. The strange group assembled round the stall will furnish interesting subjects for the student of human nature, not of a refined character certainly, but as members of the human family. Here are young girls, old women, outcasts of society, swells of the boulevard out of luck, night prowlers of both sexes, gaol-birds of all grades, and working-men out of work—all gather round the open-air kitchen, looking with wistful eyes at the steaming cauldron of soup standing over the cheerful fire. This is the out-of-door rendezvous of all those who, between the hours of two and four in the morning, come from all quarters to await the opening of the great markets.



Open-air Cooking Stall.

Looking towards the Châtelet in the grey sky streaks of the coming day are seen; the group becomes larger and larger and more compact, especially if the weather is cold and the wind keen—one and another try for a seat as near the stove as possible for its grateful warmth, and if allowed to remain unmolested fall asleep and remain so until awakened by the noise of the

traffic, or aroused by the proprietor, who is in danger of being summoned by the police for causing, or permitting, an obstruction in the thoroughfare; so the poor wretches, driven from pillar to post, slink away in search of pastures new, although they are almost perishing with cold and dying with hunger. Such is life behind the scenes in a city of pleasure and palaces.

LE RÉVEIL DES HALLES.

Early morning sees the awakening of the markets to the joys of a new working day. At daybreak all begin to stir, and the sight is worth seeing, but can only be witnessed during the early hours. The prodigious quantity of food of all kinds on every side is simply astonishing. This represents the food of the city for one day only. At a glance it is like a sea of colour, infinite in variety and shades of green, pink, red, yellow—vegetables of all kinds, some enveloped in cloths, others in huge baskets crammed so full that

they seem almost ready to burst their limits; stalls piled to great height, according to the season, quantities of flat and round baskets, heavily-laden barrows, carts, and vehicles of all kinds from the suburbs and the many railway stations, butchers' carts like war chariots, and



A Market Tradesman.

picturesque trolleys drawn by donkeys in every condition.

On the Place Saint-Eustache, covered with a litter of straw, is the market for general vege-

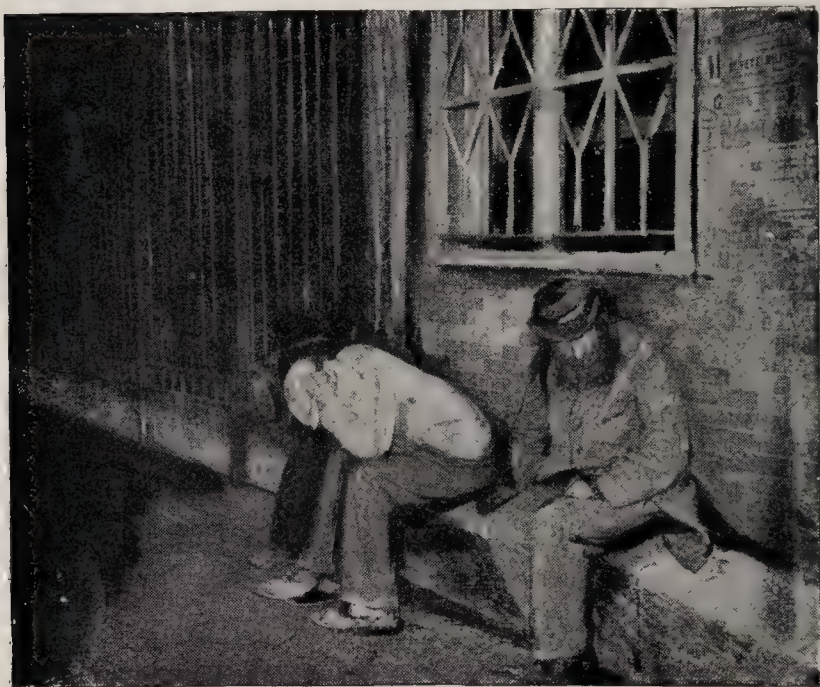
tables, such as carrots, turnips, leeks, etc. This market lasts till about eight o'clock, during which time the business is brisk. The old women seat themselves on chairs placed at the edge of the pavement and even as far as the middle of the road.

To the right of this market up to the stall on the right of Les Halles is the Carreau, where, till nine o'clock, may be seen pumpkins and gourds, harmonising with the variety of salads placed on the ground, all arranged in tasteful geometric design.

In the interior, divided into four parts by the rue Baltard from north to south and the covered Antoine-Carême from east to west, the markets consist of four pavilions to the right, and of six pavilions to the left. In the left portions at the end of the rue Rambuteau the meat pavilion is situated, filled with all kinds of carcases, and attendants with their heads covered with crimson-coloured cloths, are busy. On formidable hooks hang quarters of beef, and rows of sheep showing mutton of the finest quality, giving the visitor the impression of a cattle Montfaucon. At the opposite end of this pavilion, near the corner of the rue Berger, is the game and poultry market (alive and dead)—the living birds in baskets or cages cackling and beating their wings, showing life and animation; whilst the dead geese, ducks and fowls, in enormous quantities, lie in heaps on straw or piled up in carts and even in cabs, awaiting removal.

Crossing the rue Baltard the second pavilion surrounds the rue Berger, in which is the wholesale Butter Market, with its robust and healthy-looking merchants, who resemble the size and rotundity of their own casks. The scene is enlivened by a number of pretty saleswomen suitably attired, who give a picturesqueness to the

scene. At the side of this section is the Cheese Department, and here the many colours add a fresh charm, as the light gold and bright red of the Dutch and Cheshire cheeses contrast pleasantly with those of a more sombre hue, whilst the strong odour of the Brie and Rochefort productions quite destroy the delicate aroma of the Parmesan.



Round the Halles.

The second pavilion encircling the rue Rambuteau contains the Fish Market, with its two round fish ponds. Here, again, the smell of the sea makes the place very realistic. The saleswomen are of a special type, of masculine build, with harsh voices, and the absence of everything feminine in appearance strikes the visitor as singularly curious. The fish market receives its enormous supplies from the English Channel, North Sea, and the rivers Rhine and Loire; even the Seine itself has been fished for eels, gudgeon, jack and other varieties of fresh-water fish to meet the

demands of the epicures of Paris. Carp and mackerel in their season are in great demand. All fish exposed for sale in these markets are in the finest condition, and no better can be seen or purchased elsewhere. The Fish Market of Paris is a sight that should on no account be missed by the visitor.

LES SOUS-SOLS.

The market cellars or underground vaults, which are beneath the entire building of Les Halles, are no less worthy of a visit. To inspect them, the visitor must make an application in writing to the chief inspector, department of the Prefect of Police, at the office of each pavilion. The chief entrance is in the office of the Butter Department. These vast cellars resemble a cold and silent crypt or charnel-house, receiving all kinds of articles fresh from above. The most modern appliances and arrangements have been adopted for the proper storage and keeping of perishable goods. Much work is going on here continually.

In the Meat Department may be seen a number of men cleaning and preparing for sale calves' heads. In the Butter Department are tables, round which workers are engaged in blending butters of various kinds, an operation similar to that of diluting wine, so as to make it palatable and agreeable to the popular taste, for there is as much fashion in these things as there is in dress. Butter as manufactured would not be nearly so saleable as the prepared article.

By the side of the butter tables is the Egg Department, where skilled examiners are busy testing the produce of the poultry farms. Each egg is submitted to the searchlight of lamp or candle, and so expert are these examiners that no fewer than 1,500 eggs pass through their hands during the course of a single hour.

Further on, beneath the Poultry Market, are large stone benches, where all kinds of poultry are killed, plucked and dressed ready for the cook. The greatest care is taken that everything shall be in prime condition and beyond question as to quality.

These are only a few of the sights to be seen in this vast building and hours may be well spent here. Walks through the markets both above and beneath will be found a liberal education and in many cases a literal eye-opener.

LE PÈRE COUPE-TOUJOURS.

3, Rue Montorgueil (near Saint-Eustache).

This signifies "The Constant Carver" and is a popular kitchen restaurant for poor folk, who for a small sum may dine here right royally. This strange corner of the market quarter is most remarkable, resembling a small town, having its own customs, peculiar inhabitants and interesting types. To see this popular restaurant at its best, a visit should be paid to it between the hours of midday and 6 p.m., for then the "Constant Carver" is busy indeed. The joints of roast beef are enormous, done to a turn, as shown by the steady flow of red gravy. In the huge pot, holding 120 litres, the soup simmers. This soup contains meat, portions of fowl, giblets and all manner of vegetables, the whole giving forth a delicious, appetising odour, attracting would-be diners from far and near. The business done is simply enormous.

The "constant carver" is a robust, jolly-looking Frenchman, and armed with his huge knife and fork somewhat resembles a sacrificial priest, especially when he puts on a serious and solemn look, which is often the case, when he is pressed on all sides by hungry and impatient customers, demanding to be served at once. During the

press of business he is cutting incessantly at the joints and placing slices upon plates handed to him by the customers, which they take themselves from the piles stored on the counter for that purpose. Everything belonging to this establishment is of the rough-and-ready order; the tables are of plain material and not covered with a cloth. It is possible to dine here in princely fashion for four or eight sous (2d. or 4d.). No gratuities are expected or given. Those who for the time are looked upon as "millionaires," having met with a stroke of luck, go to the expense of twelve sous (6d.), but this is of rare occurrence, the smaller sum of four sous being the more usual. After this sumptuous repast and extravagant outlay, the patrons of this establishment resort to Fradin's, where for four sous (2d.) they may rest and sleep, and thus recruit their strength for the next day's labour. So long as they can earn sufficient for their daily expenses (in all about 20 sous, or 10d.) they care for little else, literally living from-hand-to-mouth. Should they, however, fail to gain the requisite number of sous, these beggars and wandering Jews of the Parisian thoroughfares do not hesitate to help themselves to anything within reach that may be secured without notice or detection. These are the social principles held by these wretched folk who swarm by day and night round the great markets, in the narrow streets and cul-de-sacs of the immediate neighbourhood, and to some extent afford a reason why so many evil-looking drink-shops and worse dens exist. Houses of bad repute, offices for the reception and disposal of stolen property of all kinds, thieves and robbers of every class and grade, degraded men and women, the very off-scouring of humanity, all seem to meet round about the Halles Centrales of one of the most highly-civilised cities of modern Europe.

ON THE LEFT BANK.

The slums of Paris along the left bank of the river, or, in other words, the Latin Quarter, are not nearly so interesting as those round the markets which have just been described.

The Château-Rouge as formerly no longer exists, and the Place Maubert—the celebrated Place Maub—is not to-day the dangerous spot as it was in years gone by, so that the visitor need not hesitate to tread its thoroughfares during late or early hours. There are many places worth seeing in this immediate neighbourhood that the stranger would do well to visit, one of which is

LE PÈRE LUNETTE, *Rue des Anglais.*



This is a small shop painted in red, with modest-looking white curtains, and for a sign a large pair of spectacles. The visitor need not pass by this house; it is not of bad repute nor a thieves' den. It is the artistic restaurant or refreshment bar of La Maubert. Established formerly in a kind of narrow alley, increasing in popularity and reputation for sixty years, this house has welcomed its patrons and has advanced the fortune of many a "père lunette." On the left may be seen a row of small casks, each one bearing some rough illustration; above these is a gallery of pencil sketches of many humble workers of the middle and lower classes of Paris, who have done something or other that is still remembered by those who frequent the house and which they would not have forgotten.

On entering, the visitor is shown by the waiter into the only room of the establishment, which is

lit up by two flickering gas burners. At first the stranger may feel somewhat uneasy as he is ushered into an apartment so insufficiently lighted. There is, however, no ground for anxiety. The apartment has a very low ceiling, and in area measures but a few square feet. Around three or four tables are seats of doubtful comfort, on which are seated all kinds of



At Père Lunette's.

people, mostly of the lower working class, students, artists and folk of kindred professions. Let the visitor seat himself amongst them and invite them to join him in some small refreshment, and if possible get into conversation with one or more: it will be found in every way informing, interesting and profitable.

On the walls of this strange house are many sketches and snatches of poetry, both of which were of great assistance to the novelist Zola in his work "l'Assommoir," the author having visited the house for some of the illustrations used in

his work. A portrait of Zola is to be found engraved on a drinking glass belonging to the restaurant. This is regarded as a valuable souvenir.

Frequenting the house are many strange characters, some exceedingly clever; one skilful artist will produce an artistic crayon drawing for 50c. For the same small sum he will outline your portrait in about three minutes, which will be at once pronounced as a speaking likeness, which is literally a fact.

To see *Le Père Lunette* at its best a visit should be paid on a Sunday or holiday. From early evening till 2 a.m. there is much amateur singing by both men and women, whilst refreshments are freely served. It is at such times that the company becomes mixed—all classes are then represented: students, artists, literary men and even lords and dukes have been known to join in the crowd at this strange meeting-place.

LES BALS-MUSETTE ET BALS DE BARRIÈRE.

These are generally to be found connected with some shop or back premises such as the parlour

of a wine-shop or restaurant. The ordinary bals-musette being held on the evenings of Saturday or on Sunday afternoons, which are frequented by people known as “Auvergnats” and “Limousins,” a colony made up of working carpenters, masons, bricklayers, coal porters, all robust and sturdy men of the navy class, wearing corduroy trousers, gay vests, felt hats of the bowler shape, all of them showing a Socialistic tendency, being ex-



At the Ball of the Barrière.

ceedingly "clannish," after the manner of Scotsmen in London—so much so that a "Parigot" (Parisian) is by no means a welcome guest at one of their gatherings. The proprietor of the Bals-Musette is generally a countryman (one of the same *pays*) and of the clique. Besides the "bals de barrière," on Saturdays and Sundays, there are others of a similar kind frequented by women of loose character, accompanied by bullies. These should, by all means, be avoided by the stranger, or if visited it should be in company of a police officer in private dress.

BAL-MUSETTE DE LA RUE MOUFFETARD.

20, Rue Mouffetard.

Open Saturdays and Sundays.

This is established at the end of a court in the back premises of a wine bar, kept by a man who also has a provision shop in connection, therewith dealing largely in such comestibles as are in demand by the Auvergnats and Limousins, such as salaisons (salt provisions), andouilles (pig's fry), etc., etc.

To this retreat come the "lipètes" (working masons) from the Maubert Quarter to enjoy a dance with their sweethearts, country maidens from their own locality, indulging for refreshment in light wine costing about one shilling per bottle. On special nights, above the tramp of hob-nailed boots, may be heard the shrill whistle of the pipes, or a screeching concertina may play the tune, to which both men and maidens will trip and work out the figures of a dance, generally of a kind familiar to the distant country home, reminding the assembled guests of the happy days of childhood.

The women seen here arm-in-arm like bosom companions, are for the most part brusque and corpulent and, as a class, very quarrelsome

amongst themselves. What is known as a "chignon engagement" is by no means of rare occurrence.

Should the visitor desire to make acquaintance with "bals-musette" he should exercise the greatest care and on no account take up with promiscuous acquaintances, as many, both men and women, are in the pay of the proprietors for the purpose of leading astray visitors, especially foreigners.

OTHER BALS-MUSETTE.

There are many other places of this character similar to those described. The principal are as follows :—

Bal-Musette, rue Myrrha, frequented by Auvergnats.

Bal-Musette, rue Polonceau (Auvergnats).

Bal-Musette, rue de la Chapelle (Auvergnats).

Bal-Musette, rue Coustou (Auvergnats). Sundays and holidays, Mondays, Thursdays and Saturdays — 8, 15, 21 and 41, rue de la Tappe. These are frequented by local people, Limousins, Auvergnats and sometimes military men. The company at these latter places is somewhat select, peaceable and quiet, with seldom any disturbances.

Bal des Savoyards, boulevard de la Chapelle.

BALS DE BARRIÈRE.

These are looked upon as balls held outside Paris :—

La Tete de Cochon, boulevard de Ménilmontant.

Bal Anison, route de Flandre, corner of the avenue de la République at Aubervilliers, frequented by a very low class of men and women of the localities of the Plaine Saint-Denis, Pantin, etc.

Bal de la Boule-Rouge, Plaine Saint Denis, 2, avenue de Paris, open on Sundays from 2 p.m. till midnight, frequented by low people and thieves.

Bal des Alsaciens, 16, route de Flandre at Pantin, frequented chiefly by German residents.

Bal des Ours, rue du Landy at Aubervilliers, near the pont de Soissons; a great meeting-place for Italians.

Bal du Balcon, passage Thierré; very low class of patrons.

Bal Coriolis, rue Coriolis. This is frequented by low characters, and bears a bad name in the neighbourhood.

Bal à la Grâce de Dieu, 7, rue de Flandre; resort of thieves and low characters.

Bal des Deux-Canons, 138, rue de Flandre; same class as above.

Bal Jolivet, rue Guisarde; same character.

Bal de la rue Lecourbe, close to the boulevard Garibaldi; same character.

Bal de Gravilliers, rue des Gravilliers. This is well known to be frequented by evil doers, and men and women of bad repute, some of the lowest of the low.

English visitors will do well to avoid most of these, as they are dangerous places, especially for foreigners.

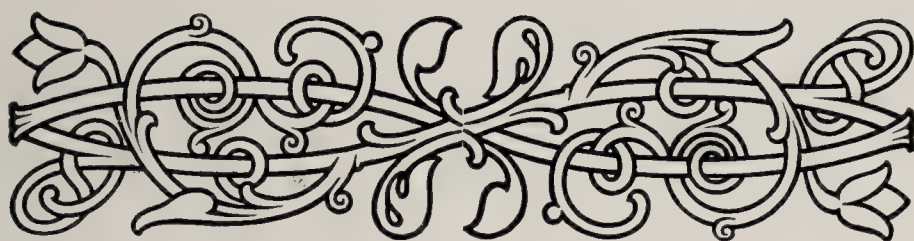
We have now given a detailed account of most of the chief places of resort in the city of Paris, taking in the Grand Opéra, theatres, music halls, balls, dancing saloons, restaurants, refreshment bars, beerhouses, drinking saloons, places of credit and renown, to resorts of evil men and women of the lowest order, as well as many that lie between these two—the very high and the very low. We have been in the great markets and up and down the narrow streets of good and bad repute which cluster around them, many

having special attractions which have been pointed out ; others have been mentioned as warnings to the stranger as being undesirable to visit. We recommend little, but state facts, leaving the selection to each individual visitor as his inclination leads.

This "Guide to the Pleasures of Paris" will enable such as may have but little time to spend in the city to utilise every hour in seeing something new and allow the stranger to witness all phases of Paris life. This alone will be an education to him and last a lifetime.

Men are differently constituted—all are not moulded after the same pattern. What would give pleasure to some would be distasteful to others and afford no sort of enjoyment, so that a selection must be made and each one allowed to take his course according to his own sweet will and inclination.

It should, however, be borne in mind that in Paris, as in all other cities and towns, whether in the United Kingdom or out of it, there are numbers of people ever on the watch for the unwary stranger and are ready to take advantage of him on each and every occasion, and try to calculate how much they can get out of the inexperienced visitor. It behoves everyone to be affable and pleasant to such as he may meet, to engage in conversation courteously, but do not be led into strange places, keep your own counsel, offer no advice, pass no opinion upon men or things in particular, deal in generalities only and, in Paris especially, do not be drawn into political discussions, for politics are distasteful to most of the French people, especially to the "man in the street." An Englishman may *think* he is equal to three Frenchmen, but do not let him *say* so ; at any rate, not on French soil, or dire disaster may speedily follow.



Paris by Day.

THE GREAT BOULEVARDS.



THE visitor who desires to become acquainted with the life and habits of the Parisians should mix with the people during their hours of business, as well as in their seasons of pleasure. He cannot do better than begin the day by quietly sauntering along the great boulevards, visiting at intervals the several cafés en route, from the terraces of which he may be able to see life in earnest.

Most Parisians spend a good deal of time in the cafés, especially when business is slack or not pressing. In them the business man takes his lunch and the loungeur his dinner. Here he receives his friends, smokes his cigar or cigarette, engages in a friendly game of cards or dominoes, studies the news sheets and informs himself of what is going on in his beloved country or what is happening in regions beyond. Here he writes his letters and, later, enjoys his supper after visiting the opera or theatre. Home sees little of him, for, indeed, he has none! All his waking hours are spent at his business or at the cafés on the great boulevards. So crowded, indeed, are they between 5 to 7 p.m.—the hour of absinthe—that scarcely a vacant seat can be found in any

one of them. A demi-tasse of black coffee costs 40 c. to 50 c. A "mazagram" is coffee served in a glass, black or with milk, as desired, at the same price. Fine champagne (best cognac) from 1 fr. to 2 fr. per small glass. Beer, a bock (glass), $\frac{1}{4}$, from 30 c. to 40 c.; the $\frac{1}{2}$, 50 c.; hard-boiled eggs, 10 c. to 15 c. each.

When the waiter takes away the saucer or turns it upside down it signifies that the refreshment served to you has been paid for. Carefully examine the change given you, for some of the older coins are no longer current at face value. These are often passed to unwary strangers; see that it is of present value and refuse all other. Should the visitor desire anything fetched or a carriage called, a "chasseur" (man in uniform) is generally attached to the establishment for this purpose and is ready to do your bidding; he may be found at the door or entrance. He will telephone for you, post your letters, fetch you stamps, give you information of the latest time for posting, and impart to you the winners of the races. These are usually posted up as soon as known at most cafés. This man can be trusted, as he is on the strength of the establishment.

The Great Boulevard, which Parisians call *the* Boulevard, forms a semi-circle, starting from the church of La Madeleine to the Place de la Bastille, but the famous boulevard *par excellence*, the unique promenade, the name of which is known throughout the entire civilised world, only in reality includes the area which stretches from the Place de la Madeleine to the Théâtre du Gymnase. The remaining portion is looked upon as being, in a measure, provincial, and is not officially recognised.

The boulevard is the interesting and charming place where Paris receives and entertains her guests. It is on the boulevard that the visitor

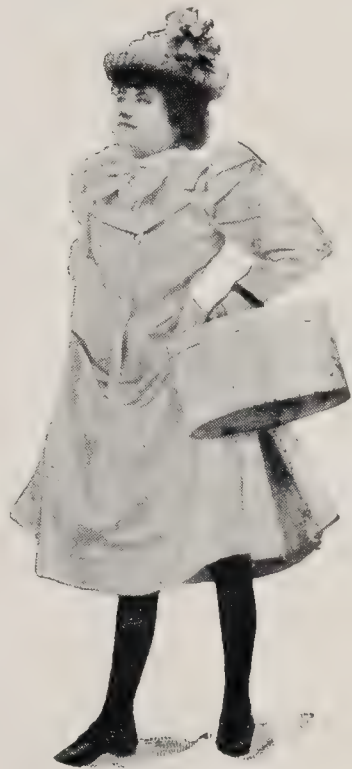
meets with his compatriots—Japanese if you come from Japan, Moscovites if you hail from Moscow, Yankees should you be American, and so on.

Representatives from nearly every country on the globe may be seen here, as it is the grand meeting-place for all peoples, nations and tongues. Such may be seen in the cafés and refreshment bars, seated at the small white marble tables with their gilded brass frames, or else walking and standing on the terraces.

The boulevard may be looked upon as being the very heart of Paris and, as Delveau says, "through which the life of the city flows, making its pulsations felt to its remotest corner, in the same way as the blood courses through the veins of the human body."

The visitor standing on the boulevard, may see, figuratively, all Paris defile before him, and the animation and gaiety displayed perfectly bewilders and astonishes him, especially between the hours of 2 p.m. and 2 a.m.

Let the visitor take a seat on the terrace of a café or restaurant, he may then see the various actors in the great comedy of human life, for in a never-ending stream are men, women and children from all classes of society and every rank of life, rich and poor; work-girls, with their luxuriant hair as the only head dress; the fine lady, adorned with a hat of latest fashion, bearing upon it material of enormous cost; cheerful little milliner girls, with their large cardboard boxes; servants of the "upper ten"; celebrities of finance, literature, art, journalism, theatre, politics, of the army and of the Church—in few words, men and women of the day.



A Little Milliner.

Here is a famous composer just returning from a rehearsal at the Grand Opéra, yonder a journalist of the *Figaro* staff laden with "copy" for his paper. Actors and actresses, with smiling faces, having just received good engagements, already anticipating the prosperity and fame which await them; and in this manner might be described scores who pass and repass on this wonderful arena opened out before the eyes of the stranger as he gazes around him from the terrace of the café which overlooks the boulevard.

Within the restaurant, seated at the small tables, the "bon viveurs" are quietly enjoying themselves. Parisian society meets, talks over the last high-life scandal, the doings of its neighbours and state of the money market.

Listen to the conversation of the two financiers at the next table! One is stout and robust, his companion lean and haggard. The former says: "That rascal Jaulmes is the cleverest and most unscrupulous thief on the Exchange." "I don't know about that," replies his companion; "what about yourself? Surely he cannot come anywhere near you in the matter of clever 'scheming,' to use the mildest term I can?" The reply does not reach us, so we drop the curtain and pass in review of other subjects.

The sellers of images and plaster models of celebrated personages are here much in evidence. They are for the most part Italians, and herd together in one particular quarter of Paris in much the same manner as in London, gaining but a scanty livelihood, their wares not being much in demand.



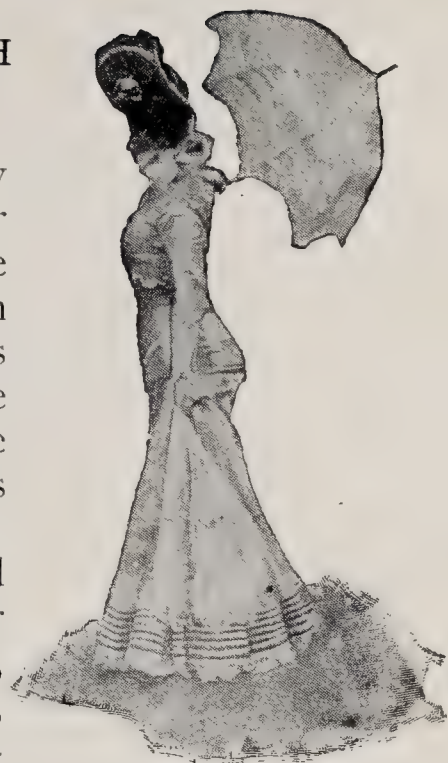
An Image Seller

THE RENDEZVOUS OF HIGH LIFE.

The same boulevard is to-day the place, above all others, for promenade and the meeting-place for certain classes of French society known, under various rulers, by different names. In the time of François I. they were called "Muguets"; under Charles IX. and Henri III., the "Mignons"; under Louis XIII. and XIV., "Kings of Fashion"; under the Regency and Louis XV., "Roués"; under the Convention, "Muscadins"; under the Consulate, "Les Petits Maîtres"; under the Restoration, "Elégants"; under Charles X., "Dandies"; in the year 1840, "Les

Lions"; in 1850, "Les Gandins"; in 1852, "Les Cocodès," then "Les Gommeux," "Les Etoilés," and similar names were applied to that class of society who made it their pleasure to use the boulevard as their great promenade and rendezvous—the boulevard thus taking the place of the old galleries of the Palais-Royal or the Merveilleuses of the Directory in days gone by.

So that anybody who *is* anybody may at one time or other be seen on the boulevards or at the café and restaurant.



A Parisian Lady.



A Boulevardiste

LE BOULEVARD DE LA MADELEINE.

From Place de la Madeleine to the Rue Cambon.

At the Madeleine begins the great boulevard. Standing on the magnificent steps of the church the visitor has before him the rue Royale, which leads to the Place de la Concorde, in the centre of which stands the famous Obelisk and playing fountains, and a little beyond is the colonnade of the Chamber of Deputies. There is no city in the world that can present so marvellous and splendid a view, so magnificent and grand a sight at a single glance. On proceeding up the thoroughfare the large establishment known as the Trois-Quartiers is on the right. On the left of the boulevard are the rues Vignon, Godot-de-Mauroy and de Seize, a small gallery of paintings and pictures.

LE BOULEVARD DES CAPUCINES.

On the left: from the rue Caumartin to the rue de Chaussée-d'Antin. On the right: from the rue Cambon to the Pavillon de Hanovre.

Following that of the Madeleine to the left is Olympia and the Taverne de l'Olympia. Nearly

opposite stands the little Théâtre des Capucines, which has generally a most select audience. The occupants of the stage are mostly those from the houses of play and song situated in the Montmartre quarter of Paris. After passing the largest business-house, Goupil, and the Grand Café, is the Jockey Club; then the marvellous flowers of Labrousse, the post-



Terrace of the Café de la Paix.

office of the Grand Hôtel, and Café de la Paix, at the corner of Place de l'Opéra, from which five of the finest streets in Paris commence. To the right of the Opéra House is the rue Halévy, leading to la Chaussée-d'Antin and to la Trinité. On the left, the rue Auber goes as far as the Saint Lazare railway station.

Facing the Grand Opéra, on the left, is the rue du 4- Septembre, which leads to the Bourse (where the telegraph office remains open all night). In the centre of the avenue de l'Opéra on the right, is the rue de la Paix.

LA RUE DE LA PAIX.

This well-known thoroughfare leads to La Place Vendôme, in the centre of which stands the famous column with a statue of Napoleon as Cæsar. This was overthrown during the Commune of 1871. L'Hôtel Ritz is in the Place and was formerly a palace. What are known here as the "five o'clock" appointments rival in elegance those of the Café de Paris. These are attended by members of the highest class of Parisian society.

The rue de la Paix is one of the finest thoroughfares in Paris. It should be seen from midday to 1 p.m., at which time the work-girls leave the rooms of the great costumiers and assemble in laughing groups abounding in juvenile grace, their gaiety, as of children, being a strong contrast to the solemn frequenters of this street, crowded as it is with aristocratic shops filled with immense riches, in some of which sparkling diamonds and jewels are of fabulous value.



Work-girls.

From 3 to 5 p.m. there is almost a procession of private carriages, halting as opportunity offers at the establishment of Worth and Paquin. From the equipages on all sides it may be seen that some of the very highest in Paris are making purchases or placing their orders. Here come in large numbers ladies of fashion, many of whom expend yearly on their dress and ornaments as much, or more, as 100,000 fr. (value in English money £4,000).

In the many showrooms connected with the large establishments are handsome, tall and well-formed young girls, some with slender figures. These are known as "mannequins" or models: their business consists of trying on their persons (to show the effect) the velvet mantles, opera cloaks and other garments on sale, or which may have been ordered by some high-born lady, so that she may see for herself how she will appear to others, or, in other words, "see herself as others see her."



A Model for Trying-on Dresses.

AVENUE DE L'OPÉRA.

On one side of this thoroughfare will be found the Théâtre Français, the Palais-Royal, the shops and museums of the Louvre, and on the other side, Place du Carrousel, Monument Gambetta, Garden of the Tuileries. In the avenue de

l'Opera are situated the agency of Wagon-lits, Messrs. Cook and Son's Tourist Agents' offices, the Military Club, the Café de Paris and the *New York Herald* (Paris Edition) Bureau.

This thoroughfare is seen at its best between the hours of 4 and 6 p.m.; it is then full of animation and business activity. Handsome shops, rich hotels, comfortable cafés and restaurants almost join each other, so numerous are they, the demand being great for such places in this particular locality. At the end of the boulevard des Capucines, on the left, is the Vaudeville Theatre; on the right, the Café Napolitain, which at 6 p.m. is the great meeting-place of all literary men and journalists.



In the Avenue de l'Opéra.

LE BOULEVARD DES ITALIENS.

To the left: from the Pavillon de Hanovre to the rue de Richelieu. On the right: from the rue de la Chaussée-d'Antin to the rue Drouot.

If the boulevard is the heart of Paris, surely the heart of the boulevards is here, for in this particular thoroughfare the crowd of residents and visitors is the greatest. On the boulevard des Italiens—formerly boulevard de Gand—are situated, on the left, the restaurant Paillard, just beyond the Vaudeville Theatre, and to the right are the workshops of the goldsmith Christofle in the Pavillon de Hanovre, built in the year 1760

by the Maréchal de Richelieu. A little further on to the right is the house of Potel and Chabot, large merchants and fruiterers. To the left is the gay little theatre des Nouveautés, and nearly opposite, to the right, beyond rue de Choiseul is the Crédit Lyonnais, where all political and financial telegrams are posted both day and night as received from every quarter of the globe. The rates of

exchange and prices of stocks are fully stated, so that all may see and read should they desire to do so.

In the same thoroughfare to the left, opening into the rue Taibout, is the confectionery-



The Boulevard.

house of Gouache's; then comes the rue Laffitte (the mansion of the Rothschilds is numbered 21)—the Café Riche occupies the sumptuous palace of New-York. Near by are the Taverne Pousset, which has recently been elegantly decorated, the rue Le-Peletier and the old passage of the Opéra leading to the Hôtel des Ventes. On the right side of this thoroughfare beyond the Crédit Lyonnais and the general booking office for all theatres, are the Café Anglais and the rue Favart, leading to the new Opéra Comique. The confectionery-house of Favart's is the afternoon meeting-place of Parisian ladies. Passing the rue Favart is the Passage des Princes (restaurant Noël-Peters), then the office of the *Temps* newspaper, the best-

informed paper in Paris, appearing each day at 5.30 p.m., price 15 c.

At the corner of the rue Richelieu, opposite the rue Drouot, are situated the Hotel des Ventes (open from 2 to 7 p.m.), the *Figaro* offices, and the Café Cardinal. At this latter place, from 12 till 2 p.m., most of the journalists of the boulevard meet for their midday refreshment.

LE BOULEVARD MONTMARTRE.

To the left: from the rue Drouot to the rue de Faubourg-Montmartre. To the right: from the rue Richelieu to the rue Montmartre.

On the left of this thoroughfare are the telegraph office and reading-room belonging to the *Petit Parisien* newspaper. A large and curious crowd generally collects here to look at, and study, the array of photographs and sketches of current events, some of which are as curious as the crowd. Near by are the Zimmer Brewery, the Café Mazarin, and the Petit Casino before the Passage Jouffroy is reached. This is similar to the Passage des Panoramas on the opposite side of the boulevard. Near to the Passage Jouffroy are the placards and posters of the Musée Grévin. Opposite this museum are, the Théâtre des Variétés, the Café des Variétés, Brasserie Ducasting and the Café de Suède. The rue Vivienne leads immediately to the Bourse, which is open from 12 to 3 p.m.



"One moment, Miss."

LE BOULEVARD POISSONNIÈRE.

To the left : from the rue du Faubourg-Montmartre to the Faubourg-Poissonnière. To the right : from the rue Montmartre to the rue Poissonnière.

From the left of the Taverne Brébant, nearly opposite, is Parisiana ; a little beyond Brébant and facing the Barbedienne establishment of bronzes and works of art, is the dwelling-house of Mme. de Rute (Mme. Ratazzi), in which was presented to her by the Municipality of Paris, in the year 1897, on the occasion of her marriage with M. de Rute, an historic article of dress, adorned with Valenciennes lace, worth 60,000 fr.

On the boulevard of Bonne Nouvelles, where what is considered *the* boulevard ends, are the noted restaurant Notta, and the Théâtre du Gymnase, and very striking appears the refreshing greenery on the terrace of the restaurant Marguery. The large establishment of la Ménagère, an extensive bazaar, cannot fail to attract attention. Here may be purchased every article required for the household, or home and foreign travel.

On the right side of the same boulevard is the Chocolat Prévost, where almost all Paris assemble after the opera or theatre for a cup of chocolate, for which the house is famous. At the entrance of the rue de la Lune is the celebrated shop famous for brioches (cakes), and several restaurants for "ladies only."

Further on are the Porte, and the boulevards Saint-Denis and Saint-Martin, the restaurant Maire, the Café Français and the Café de France.

The boulevard de Strasbourg opens out to the left as far as the Gare de l'Est (railway station) terminus of the Great Eastern line of railway, and the opposite side leads to the Place du Châtelet, boulevard Saint-Michel and to Montrouge (tramway).

On the boulevard Saint-Martin, which leads to the Place de la République, are the theatres Renaissance, Porte-Saint-Martin, Ambigu and Folies Dramatiques. By the side of the Porte-Saint-Martin, at No. 41, is the refreshment-house kept by Alexandre, the noted ballad writer, formerly established at Montmartre. Beyond the Place de la République the boulevards du Temple (Théâtre Déjazet), des Filles du Calvaire (winter circus) and de Beaumarchais, which leads to the Place de la Bastille and to the Gare de Lyon, railway terminus of the Great Paris, Lyons and Mediterranean railway.

LE BOULEVARD SAINT-MICHEL AND THE LATIN QUARTER.

The river Seine divides Paris into two parts, known as right and left banks. The left bank starts at the Place Saint-Michel. This is considered to be the cradle of Paris—the Palace of Justice (Law Courts), the Sainte-Chapelle (the church of the Law Courts) and Notre Dame form a kind of connecting link between the two banks—right and left. The left comprises the ancient quarter of the University, the Montagne Sainte Geneviève, the Faubourg Saint-Germain, with the Gobelins, etc.

These two banks, although close together, form, so to speak, two worlds or continents, different to each other. In order to understand them, the visitor must explore the districts on both sides of the river, especially if he desires to know Paris intimately.

The right bank of the Seine, which includes the world of finance, takes in the Place de la Bourse, the streets of Laffitte, Le-Peletier, Taitbout, where commercial business is transacted at the Marais and the Sentier.

To the lower class of society belong the quarter de l'Europe, the Chaussée-d'Antin, Notre Dame de Lorette, the Place Blanche and the Place Pigalle.

The "upper ten" confine themselves principally to the Champs-Élysées, the Parc Monceau, Saint-Augustin, and such like localities.

The left bank of the Seine is the student district. This is above the Latin quarter—viz., the quarter of the schools, frequented by the aristocracy of brains, if not of wealth. In this locality are situated the great colleges of France, such as the Sorbonne, Cluny, the Luxembourg, Panthéon, Jardin des Plantes (botanical and zoological gardens), entrance to which is free; the Observatory, the Gobelins, and on the opposite side are the Government public offices and the Chamber of Deputies.

The centre or heart of the left bank, the throbbing artery or "brain," of Paris, is the boulevard Saint-Michel, or, in local phraseology, "Boul' Mich'," symbolising the life of toil as well as pleasure. The "Boul' Mich'" proper includes the liveliest part of the boulevard, which extends from the Place Saint-Michel to the Luxembourg Gardens, which form the great rendezvous or meeting-place of all students. This is owing, not simply to the strange characters that meet there or to the tender scenes of love enacted by the youth of both sexes in their hours of relaxation, but to the well-appointed cafés and restaurants, where refreshments of all kinds may be obtained at moderate charges (for students have to study and practise economy) and where everything presents an attractive appearance. The small tables are well laid out and placed on the pavements convenient for all, and the menu suits well the limited means of those who use it. This place to many is the one bright spot in their hard, grinding lives.

A little beyond Cluny, on the left, is the Soufflet, the swell café, frequented chiefly by students of the Polytechnic in uniform, garrison officers passing through Paris on their way to distant military stations, lovers of the games of whist and tric-trac, also Greek, Roumanian, Servian, Russian and German students, who flock thither to meet their compatriots or to read their own national newspapers.

In the evening the place is enlivened by the presence of smart lassies, who, with their sweethearts, enjoy the passing hour.

Opposite is the Vachette, the restaurant of the "rastas," or swells from the Tropics, natives of Chili, Peru and Argentine, with a goodly number of rich negroes, or men of colour, members of good families from many of the French colonies, who resort thither to indulge in their favourite games of poker and baccarat. At this house the various drinks sold, are of such a kind as to suit the requirements of the foreigner.

In the rue des Ecoles, a little beyond de Vachette, on the right, is the famed Balzar brewery, specially noted for its beer and saurkrout. Opposite the Balzar is the Lorraine, a café, restaurant and brewery combined. An excellent orchestra will be found here. On the closing of the Bullier at midnight the house rapidly fills. To see this place at its best, a visit should be paid to it at that hour. In the gallery on the first floor lively scenes may be witnessed, amongst which a pleasant hour or two may be spent.

On going up the boulevard (Saint-Michel) just beyond the Vachette, the visitor arrives at La Source Café, the great meeting-place of law and medical students. Here may also be seen natives of Southern countries partaking of their favourite



A Lady Student.

beverages and smoking the pipe of peace, whilst loudly talking to each other of their several homes far, far away. Women unaccompanied are not



Returning to their Homes.

admitted. Le Steinbach is situated between La Source and le d'Harcourt. This is looked upon as being the *serious* café of the "Boul' Mich'." Here, again, ladies are not permitted to enter unless accompanied, and are very rarely seen. The frequenters delight in genuine Munich beer, served out to them in earthen mugs. The Steinbach is a very quiet, well-conducted house, admirably suited for students who are not given to gaiety. This place presents a great contrast to its neighbouring café, d'Harcourt, which is intolerably noisy, not to say boisterous. In the year 1893, during the disturbances in the Latin Quarter, a young man named Nuger met with his death at this house in a riot which took place there.

Continuing the journey towards the Luxembourg and Bullier, the Taverne du Panthéon will be found at the top of the rue Soufflot, exactly opposite the Luxembourg Gardens. This house

is well decorated and looked upon as being the most select café in the Latin Quarter, resembling more than any other the restaurants of the great boulevards with their gildings, mosaics, paintings, American bars and private dining-rooms.

Nearly opposite the Café du Panthéon, rue Soufflot, on the right, is the Muller, a house given up to boisterous music and gaiety every evening of the week.

During the summer months especially, this corner of the boulevard is the great centre of traffic of all kinds, as from it, branch the several main routes of omnibuses and tramways, steam and otherwise. Very many interesting sights may be seen here, as it is, in reality, the gateway of the Luxembourg and the starting-point for most places in the city and suburbs.

Before closing the account of this district mention must be made of the Café Mahieux, at the corner of the rue Soufflot (a very quiet house), and a little beyond is the Café François the 1st, in which Verlaine—the Bohemian poet of the Latin Quarter—used to compose some of his masterpieces whilst taking his usual daily refreshment.

During the evening the “Boul’ Mich’” becomes very crowded and many lively scenes are witnessed. The traffic at times becomes congested.

LE JARDIN DE LUXEMBOURG.

Boulevard Saint-Michel and rue de Vanhirdard.

Here are three entrances—the two principal are as follows: one at the back of the Odéon Theatre and the other at the side of the Luxembourg Museum of Sculpture and Paintings. It is open daily; most lively from 5 to 7 p.m. It contains busts of the poets and figures of Banville, Murger, Leconte de Lisle and Sainte-Beuve, also statues of Watteau and Delacroix.

The Luxembourg has for long been regarded as the rendezvous of all young people, and has been

the favourite garden retreat of poets, painters and students generally, both male and female. Were it to disappear there would be a great blank in the life of the Quartier latin, so closely has it become associated with this district of Paris. It has been considered a "small earthly paradise, where the daughters of Eve have certainly not been wanting."

But the Luxembourg proper, the gay and lively resort of youth, is the Luxembourg terrace. In the month of June, when Nature puts on her gayest dress, the broad, spreading chestnut trees form a pleasant shady avenue, and the well-kept walks, with gay flower-beds on either side, make it a most delightful promenade, causing the terrace to be well patronised throughout every hour of the day, especially by the youth and students of the schools and colleges in the near vicinity.

The Hour of Music.

The best time to visit the Luxembourg Gardens is when the band plays—viz., Tuesday, Friday and Sunday, from 4 to 5 p.m. Then it is that crowds of people find their way along its many walks and wind their course round the grand kiosk, which resembles a multi-coloured wheel. Real enjoyment is present everywhere—laughter, jests and jokes are heard on all sides—everyone is in the best of humour. The earnest and sober students discuss their special studies, chemistry, and mechanics, artists their work in the Salon, writers, the latest new book, and so on; whilst groups of politicians and financiers argue and debate, ranged in line, or in small circles and appear to be holding receptions in the open air.

It is here, more than anywhere else, that the best features of the Latin Quarter can be seen. Phases of life presented are most realistic, and

in every characteristic detail; they will be found worth the attention of every student of human nature.

The "grisette," so well described by Murger, is now known as the "lady student;" she, who



formerly dressed in homely woollen at 5d. per yard, now attires herself in silk, and the maiden who, according to Béranger, gaily tripped along with head uncovered, or on fete days sported a cambric bonnet, now dons a gigantic hat, most fearfully and wonderfully made. Such, alas! are the vagaries of fashion!





On the Seine.

A JOURNEY BY STEAMBOAT.



DURING his sojourn in Paris the visitor ought not to omit taking a trip by steamboat on the river Seine. This will be found an exceedingly pleasant journey: starting from the Pont d'Austerlitz, going as far as the viaduct of Auteuil. The journey is not a long one, and will give a view of the city of Paris totally different to what has hitherto been seen; moreover, it will be a great relief from the streets and boulevards, and the pleasure is greatly increased by the perfect arrangement of the new boats belonging to the Compagnie Parisienne, which are well fitted with luxurious saloons, smoking rooms and bridges for the convenience and pleasure of their passengers, casting in the shade the miserable system of river traffic on the Thames in London.

To start, let the visitor betake himself to the Pont d'Austerlitz, which is at the end of the Botanical Gardens. A blue placard placed at the entrance to the pier will indicate the way for Auteuil, and there is no need for undue haste, as boats leave every ten minutes. Should the visitor desire to start early he may choose his own time, as the first boat leaves at 5 a.m. in

summer and at daybreak in winter, the fare being 10 c. on week-days and 20 c. on Sundays and holidays. The journey can be commenced from any pier on the Seine and the return may be made by the same boat if desired. Everything is done smoothly and quickly, no time being lost in embarking and discharging passengers, as no sooner has the rope been loosened than the screw revolves and the boat glides out into mid-stream. The visitor should take his place in the fore part of the boat, taking up a position in the centre, if possible, so as to gain a view of both sides of the river.

Venice has its Grand Canal and its gaily-decorated fleet of multi-coloured gondolas gliding along between rows of magnificent palaces standing on the edge of its blue waters—so at Paris the Seine, for the length of about 10 kilomètres,

is traversed by rapid little steamers, steered cleverly among the tugs and barges which line the sides of banks and quays piled up with merchandise, pyramids of stone and squared trunks of trees, amongst which move a population of wharfingers and porters darkened and bronzed by their exposure to sun and dust, carters with their teams of horses, and here and there creaking cranes, with their arms standing out against the sky, moving heavy loads from barge to quay or from quay to barge; thus may be seen life on all sides in great variety, making this river journey exceedingly pleasant, and showing the visitor a



Fishing in the Seine.

totally different phase of Parisian life to that he has hitherto seen and, perhaps, such a one as he hardly imagined.

The river Seine has as much to do with the history of Paris as the river Thames with London. Fishermen and anglers find some sport on the river during certain seasons, but this will not interest the stranger.

The journey from the start to Auteuil includes no fewer than twelve bridges, under which the boat passes. These should be noted, as some of them are famous and historical: Pont-de-Sully, Ile-Saint-Louis, Hôtel-de-Ville, Châtelet, Louvre, Pont-Royal, Concorde, Alma, Trocadéro, Passy, Grenelle and Auteuil.

To further assist the visitor a detailed account here follows of what may be seen on both sides of the river Seine after leaving the Pont d'Austerlitz:—

RIGHT.

At the side of the Panorama of the Bastille appears the Gare de l'arsenal, the first reach of the Canal Saint Martin, which goes northwards, towards la Villette and Saint Denis. This portion is always full of life as it is full of barges, varying in size and build, bearing loads of plaster of Paris, chalk, and cement from the quarries of la Champagne and le Vexin.

At the point where

LEFT.

Here may be seen the Botanical Gardens and the Quai Saint Bernard. Also may be seen the warehouse of the Corbeil Mills and a portion of the line of the Orleans Railway, now extended into the heart of the City.

On the Quay, after passing the Botanical Gardens, is the Wine Market, established here in the year 1662.

The Port Saint Bernard is one of the oldest ports near Paris.

In the portion be-

RIGHT.

the stations of the Arsenal meet on the Seine once stood the Tour de Billy. Here ends the boundary of Northern Paris, which included the Bastille, on which spot now stands the Column of July. At this point is the *Stockade*, which unites the Quai Henri IV. to the Ile Saint Louis. At the foot of the island is a landing stage, at which the boat makes its first halt.

Across the picturesque stockade can be seen the old port du Mail, with boats laden with apples, and the square tower of Saint Paul. This is in the quarter du Marais (Marsh Quarter), which retains its name from the marsh where Camulogène, the Gaul, harassed the great Cæsar.

In the Middle Ages the Marais was built over with princely mansions such as Saint Pol, de Sens, de Juy, etc.

LEFT.

tween the Pont d'Austerlitz and the Pont de Sully was, during the Middle Ages, the peaceful Faubourg of Saint Victor, then crowded with abbeys and monasteries, at the entrance of the picturesque Valley of Bièvre, which to-day is a canal.

After passing the *Pont de Sully* comes the Pont de la Tournelle, where the quay of the same name begins.

This was the eastern boundary of the territory of Philippe Auguste, which was commanded by the fortress of La Tournelle.

The boat now passes in front of a small outlet of the Seine which is only used by rowing boats. This stream passes round the Ile de la Cité.

A very prominent object is seen from the distance, rising above the houses of the island, the towers of the grand Cathedral Notre Dame.

The boat now passes the *Morgue*, and the

RIGHT.

The island of Saint Louis, as it remains to-day, with its old houses and little church, gives us an idea of what Paris was like more than two hundred years ago.

The western end of the island at the bottom of the Quai d'Orléans, on the bank now bare, the authorities have commenced planting spindle trees, laurels, and shrubs of various kinds, and, at frequent intervals, to plant flower beds.

Continuing its course, the boat approaches again the right bank of the Seine, which had been left at the Arsenal. Now appears in sight the *Hôtel de Ville* (Town Hall), which, though presenting a fine appearance as a magnificent building, it must ever be a source of regret that the fine old structure raised by Francis I. met with destruction during the last Revolution, it hav-

LEFT.

height of the parapet belonging to this building seems to dwarf the small boat as it travels on. Seen from this point the entire "*Ile de la Cité*" resembles a gigantic ship anchored in the centre of the Seine.

The peculiar shape of the Isle must have given the idea to the heraldic designers of olden days, and perhaps explains the adoption of a ship found on the old escutcheons of the City of Paris. This small and narrow portion of land, known as *The City*, in the Middle Ages contained no fewer than twenty-one churches of nearly every style of architecture then known, of which, alas! only two remain, viz., "*Notre Dame*" and the "*Sainte Chapelle*."

A little to the north of the Quai des Fleurs formerly stood a noted house made famous by being the residence of the never to be forgotten *Héloïse* and *Abélard*.

RIGHT.

ing been destroyed by petroleum by the Communists in the year 1871.

The tall houses on the Quay of Saint Gervres completely hide from view the magnificent *Tour St. Jacques*, the ancient Saint Jacques la Boucherie, with its four monsters carved in stone placed on the four corners of the platform, as Victor Hugo says, "like four sphinxes as riddles put by Old Paris to mystify New Paris."

Pascal has made this tower famous by his own personal experience, as may be found in his writings. At the present day the "Tour" serves for a meteorological observatory.

At the *Pont au Change*, in the Place Châtelet, to the right, may be seen the theatre of Sarah Bernhardt; to the left is the Châtelet Theatre.

LEFT

After passing under the bridge of Arcole the *Hotel Dieu* appears in sight, which, by its large size and monumental construction, would not of itself suggest to the stranger the use to which it is daily put, viz., a hospital. It stood formerly on the southern side of the Isle, and had a very dilapidated appearance.

On the quay *aux Fleurs* of the Cité, and under spacious roofs, is the Flower Market. On certain days of the week flowers of all kinds, especially roses, violets, chrysanthemums, and evergreens, are received here in prodigious quantities, coming from places not far distant from the river. The gorgeous and varied tints and delightful aroma render this place the one above many in which to spend a leisure hour.

But on Sundays the character of the place is changed. Instead of flowers, the place is occupied by birds, rabbits,

RIGHT.

The whole of this district at one time was the most unwholesome in Paris.

To-day the great markets (Les Halles) have taken the place of this butchering district, where, formerly, cattle were slaughtered in large numbers by day and night all the year round, and, not unfrequently, murder was committed, and ever remained a mystery.

After passing Châtelet the next place is the Quay of *Mégisserie*, formerly that of *Saunerie*, constructed in the year 1370. Here may also be seen stalls and barrows of the bird fanciers, and also a large display of rods, lines, and all manner of fishing gear, for the Parisian dearly loves the sport of angling.

Behind a cluster of houses is *Saint Germain l'Auxerrois*, the interior decoration of

LEFT.

dogs, squirrels, guinea pigs, fancy mice, and every kind of animal of fur or feather that may be considered household pets. At the side of this market stands the Tribunal of Commerce.

The Pont au Change derives its name from the fact that during the Middle Ages it was the locality of money changers, who had shops on this bridge.

Having passed this point, the boat is now opposite the Palais de Justice (Law Courts) and the "*Conciergerie*" (Prison), which shows its towers standing almost on the edge of the river.

The large square tower of l'Horloge can be seen standing at the corner of the quay, with its round towers, above which is seen the light and elegant belfry of the *Sainte Chapelle*.

This point may be considered as being the prow of our imaginary ship, to which we have likened the

RIGHT.

which is an imitation of that of the Louvre.

This church has its place in history, for from its tower rang the bell which gave the signal for the massacre of Saint Bartholomew. One of its bells has been given to the Grand Opera for ringing the knell in "*Les Huguenots*."

The *Louvre*, in front of which the boat stops for passengers, contains the most valuable collection of art treasures in the world, some of them being simply priceless.

At the *Pont de Carrousel* the open gates of the Louvre permit a sight of the immense Place du Carrousel, adorned on one side by the *Statue of Gambetta*, and on the other by the *Arc de Triomphe*.

The boat has now arrived opposite the terrace of the *Jardin des Tuileries* (the gar-

LEFT.

"*Cité*." It appears decorated like the ancient *Trirème* of the legendary statue of Henri IV. Here appears, as a platform, le Pont Neuf.

The boat has left the small stream on the other side of the *Cité*, on the banks of which is the Latin Quarter, with its churches—venerable with age—Saint Julien-le-Pauvre, with its Roman remains; Saint Severin, with its pointed arches; the old University on its hilly ground, and the rue Saint Jacques, as quiet and sedate as ever, known as the "pedantic street," are all within sight. These are soon hidden by the lock that closes the small outlet of the river on the west. The next object of note is *l'Hotel des Monnaies* (the Mint), and close to it may be seen the *Institut* (a c a d e m y). These are built on the ground of the former *Hotel de Nesles*, notorious

RIGHT.

den of the Tuileries), so full of bygone memories. Here to-day, with their nurses, romp thoughtlessly the children of the working and middle classes of Paris, where, in days gone by, only sons of the Royal House and heirs to thrones dare place their feet.

The Palace of the Tuileries was built by Catherine de Médicis. Here Louis XVI. ended his unfortunate existence, and from which, in later years, the ill-fated Empress Eugénie had to escape for her life after the surrender of Sedan and the proclamation of the Republic, in 1871.

The palace was burnt down by the Communists during that fearful struggle.

The boat now passes *la Place de la Concorde*, but very little of it can be seen. It has the well-known pillared mansions of the Ministry of Marine, the Club

LEFT.

as being the place of the crimes attributed to Marguerite de Bourgogne, all of which have been made known by novels and acting dramas. After passing the Pont des Arts is the Quai Malaquais, with the school of Fine Arts; the Quai Voltaire, near which was the residence of Voltaire, now connected with antiquarians.

At the Pont Royal commences the *Quai d'Orsay*. Here, on the ruins of the old Audit Office, after having been abandoned for twenty-six years, its courts overgrown with weeds, its walls crumbling in decay, blackened by fire—a blot on the neighbourhood—has been built the new terminus of the Orleans Railway. This is really a magnificent structure, the façade of which permits a sight of the interior; a portion of the ground is now being built upon, as seen by the immense iron girders and extensive

RIGHT.

of the Automobiles, and, at the top of the rue Royale, the fine Church of the Madeleine, equal in beauty of construction to the Chamber of Deputies, which may be seen to the left of the famous obelisk.

Behind the thick foliage of the Champs Elysées is the *Palace des Elysées*, the official residence of all the French Presidents.

Opposite the Pont du Jena is the *Trocadéro*, where many exhibitions have been held—both in the building and the grounds attached. On the left of the Trocadéro are the offices of the lighthouses and behind, on the Boulevard Delessert, are the buildings of the painted Panorama of the scenes of the Revolution and the Empire.

Proceeding on the journey, the pretty suburb of *Passy* is seen, with its charming

LEFT.

scaffolding. Behind this terminus are some former aristocratic buildings still standing on the quay, reminiscences of the old nobility belonging to the faubourg of Saint Germain. Here may be obtained a glimpse of the *Spires of Sainte Clotilde*.

At the corner of the rue Solferino stands the palace of the *Legion d'Honneur*. Then the quay presents a stern and severe aspect, as here are placed the *Corps Législatif* (the French House of Parliament), which, with its Greek front, stands out in relief behind the Pont de la Concorde. After passing the Pont de la Concorde is the magnificent and elegant new bridge, Alexandre III., the first stone of which was laid by Felix Faure and Nicholas II., in the year 1896.

At the Pont d'Jena may be seen the commencement of the famous Champ de

RIGHT.

houses and gardens; the church can be recognised by its conspicuous steeple.

The appearance of the quay rapidly changes. Passing a number of factories and coal depôts, Auteuil is soon reached. Sounds of music are heard proceeding from its many tea gardens, cafés, and concert halls. Here, on Sundays, is the grand resort of workmen and clerks, with their wives and sweethearts, enjoying a dinner of fresh-water fish, for which it is noted. Auteuil reminds the visitor of the great friendship which existed between those famous men—Racine, Molière, and Boileau—who frequently met at this pleasant suburb for social intercourse. On one occasion they met by the banks of the Seine, not far from this spot, and after partaking of sundry refreshments—not wisely, but too well—they in-

LEFT.

Mars, with its strange beauty, where stands the wonderful *Eiffel Tower*, rising like a prodigious monument of engineering skill and construction.

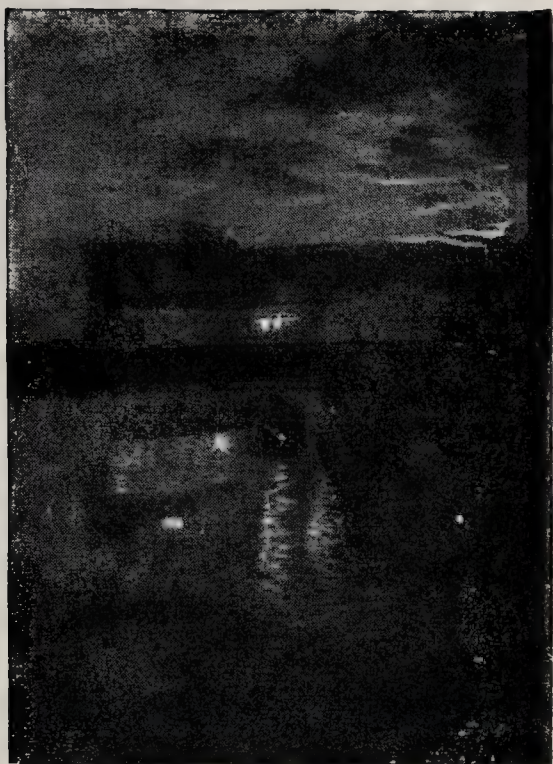
Behind this are the quarries which border the Seine to the level of the drawbridge at Passy, the *new station* of Champ de Mars, at which visitors may arrive by the direct railway line from the Saint Lazare Station at Paris.

Between the drawbridge at Passy and the Pont de Grenelle is the *Ile des Cygnes* (Swan Island). Its appearance is bare and poor, and appears more like a waste than a garden. It, however, joins a most interesting part of the Quai Grenelle, for here are several large foundries and industrial factories of Cail, where most of the famous locomotives are constructed.

The return journey to Paris can be made at nightfall, when the

RIGHT.

dulged in a bathe, which nearly resulted in their being drowned, but, fortunately for the world at large, their lives were spared.



LEFT.

banks of the Seine will be seen lighted up. The reflection of the lamps in the waters adds a charm to the scene. The boats meeting and passing each other, also brilliantly illuminated, reminds the visitor of the canal journeys of Venice.

At night time the Seine resembles a picture of fairyland.

After passing the Pont de Grenelle the river widens considerably, the banks become less steep; so that a more extended view may be obtained.

On the horizon behind the viaduct of Auteuil may be seen the green hills of Meudon.





Round the Halles.

DURING THE DAY.



THE neighbourhood of the Halles (markets) and Butte Montmartre is one of the most curious and interesting districts in Paris, and the place of all others for the stranger who desires to become intimately acquainted with the inner life of the city, which has been entirely overlooked and ignored by all writers of existing guides—even those of Joanne and Baedeker.

A stroll by night in this quarter will prove a revelation to the visitor, but as some of the worst characters are about after dark, it behoves the stranger to be on his guard as to where he goes and to whom he speaks.

But perhaps it may not be possible for the visitor to indulge in nocturnal rambles, or he may not care to be out of doors from midnight to 4 a.m., especially in a strange district, for many of the streets are narrow, badly lighted, and, in other ways, most unattractive.

Where to go, and what may be seen, has been fully stated and described in our pages "Paris by Night," to which the reader may refer.

During the day, this district should be carefully gone over, as there is much to see and learn.

To assist the visitor, we here suggest the route to take, and places worth visiting, by both ladies and gentlemen. There is nothing whatever to fear, and no danger of any kind need be anticipated, if the route we lay down is carefully followed.

It is most essential that the start should be made at an early hour in the morning, the earlier the better, as life begins at the Halles (markets) about 4 or 5 a.m., according to the season of the year.

Arriving, the visitor should proceed to the office and obtain permission to inspect some of the underground places, which few see; these will be found most interesting. Whilst in this neighbourhood, a visit should be made to the church of Saint Eustache, which stands just outside the markets. This is especially noted for its magnificent choir chancel. At the corner by the church to the left, is the rue de la Grande Truanderie (cooking in the open air); at No. 34 will be found a covered court or alley, leading to rue Pirouette.

The rue de la Petite Truanderie, rue Mondétour, and the rue Pirouette, where the visitor should stay to see the paintings at the tavern Ange Gabriel, already referred to (see preceding pages), are the special localities for soup merchants, who vend soup to the very poor at the low charge of 2 sous (one penny) per bowl. Their customers are very numerous, for the population of this district consists mainly of hangers-on to the markets, porters, street sellers, honest, hard-working people, with, of course, some loafers and ne'er-do-wells.

Passing through the rue Rambuteau, the visitor should walk through rue Pierre-Lescot, on the left of which, at No. 25, is the restaurant Masson, the "Marguery" of beggars of all and

every kind and manners, crowding in its several compartments, attired in various strange costumes, with peak caps, bowlers, silk hats, short jackets, frock coats, gathering round a huge joint of roast beef, or else standing near a huge cauldron containing 400, or more, pints of appetising soup.

On the other side of the Pierre-Lescot, in the larger restaurants, where night revelries take place, quiet lunches and dinners may be obtained during the day. These are chiefly patronised by the well-to-do market gardeners who regularly attend the Halles.

At the end of the street will be seen the Square of the Innocents, with the famous fountains



Rue Simon-le-Franc.

adorned with the figures of water nymphs, the work of J. Goujon. Behind this fountain will be seen a house with arches fronting the rue de la Ferronnerie, which is historic, being the place where Henri IV. was assassinated. At No. 15, rue des Innocents, is the noted Caveau, which is kept

closed during the day. This house has been fully described in preceding pages.

Returning to the rue Berger, through rue au Lard, which has nothing but a number of wretched hovels, tenanted by a very poor class of people, the visitor should cross over, from this point, to the rue Saint Denis, which is generally crowded with people and vehicles of all kinds, by way of the boulevard Sebastopol and the rue Aubrey le Boucher, and enter the rue Quincampoix, where massive doors open on to very poor houses, and disclose a street of a dirty character and wretched appearance, in which rough dogs and unkempt children appear to luxuriate on heaps of rubbish and garbage of all kinds.

Returning to the rue Aubrey-le-Boucher the visitor should enter rue Saint-Martin, on the left, to see rue Simon-le-Franc, on the right, which appears to be given up to the dealers of second-hand clothes. Little shops are filled with all kinds of wearing apparel, boots in various states of repair, household utensils, such as pots and pans and kettles, round which collect all classes of people seeking bargains, amongst whom mingle freely beggars, both blind and lame, wearily moving on crutches or wooden legs, following every well-dressed stranger with a strange persistency as did the folk in la cour des Miracles.

Level with No. 26, on the right, is rue Brise-Mich, which street is even narrower than those hitherto seen ; here it is scarcely possible to walk three abreast. This street on the right opens into rue Pierre-au-Lard, both of which, heavy and sombre, end in the rue Saint-Merri.

The visitor should now turn back into the rue Simon-le-Franc and turn to the right for the rue Beaubourg. The first street to the left is rue de Venise, which even in this twentieth century bears



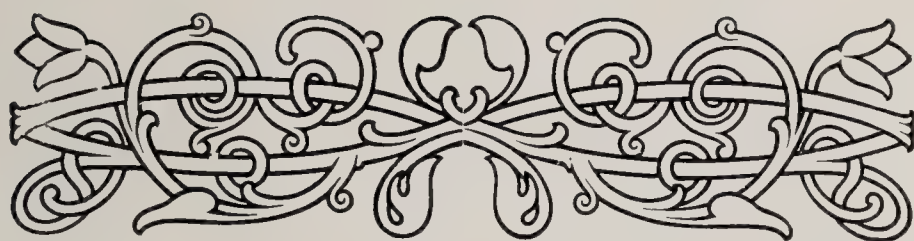
Rue de Venise.

advice is hardly
is sufficient.

a bad character and is the resort of some of the lowest classes of Paris, literally the offscouring of humanity, mixed up with the sellers of oranges, hot spices and left-off garments, ragpickers and women of the most degraded kind; all herd together, lacking common decency. The houses, for the most part dilapidated, jut out on to the pavement and appear to be in the last stage of decay, threatening to fall and bury in their ruins the crowd of human beings beneath.

The visitor should not linger in this locality. Perhaps this





The Bois de Boulogne.

ENGAGE a carriage by the hour—for two persons the charge is 2 fr. 50 c. the hour; a landau (for 4 persons) 3 frs. Indemnity for the return, 1 fr. for the carriage, 2 fr. for the landau. This is only payable if the vehicle is sent back after having passed through the gates of the Bois. A carriage for two, taken in the Bois, costs 2 fr. per hour; for four, 2 fr. 50 c.; and a landau, 3 fr. Time after the first hour is reckoned in fractions of five minutes.

THE PROMENADE OF EUROPE.

The Bois de Boulogne! A short sentence—four words only—but what a world of memories it recalls! Events of past years, as well as of recent times, are connected with this world-wide, famous promenade. Besides its historic interest, its natural beauty is such as to bewilder the beholder, and he who has once seen it longs to visit it yet again.

There are some scenes on this earth of ours that reach the high-water mark of our ideal, and possess a beauty and charm far and above our highest conception. Amongst these may be placed the Bois de Boulogne.

The story is well told by Achard of those travellers who, standing on the slopes of Vesuvius,

looking across the blue waters of the bay, were so overcome by the beauty of the scene that they exclaimed: "We have beheld Naples; nothing now remains to be seen; let us die." Thus arose



Near the Lake.

the common expression, "See Naples, and die," when we desire to express something that cannot be described, language being too poor to do it adequate justice.

How many people, from one end of Europe to the other, have said "See the Bois de Boulogne and take a walk therein," it would be impossible to say.

These four magic words have their parallel in the gardens of Armide, where every luxury, pleasure, elegance, aristocratic ease, and fantastic caprice were to be found and enjoyed to the heart's content. London has its Hyde Park, Vienna its Prater, Madrid its Prado, and Florence its Cassine, but none of these are in any way equal to the Bois de Boulogne of Paris; therefore, this splendid avenue is *the* promenade of Europe.

THE TIME FOR PROMENADE.

The mornings in the Bois are, generally, given up to equestrian exercise by both ladies and gentlemen, and to such cyclists of a special class who may desire to take lunch at the Chalet du Cycle. Lady riders are usually accompanied by escorts, and are attended by servants following at a few paces behind. The Bois is a great meeting place of noted persons; some of the very highest in the social scale and in public positions, from

the President downwards, may be seen riding side by side in the famous Bois.

The part of the Bois which will be found most interesting is the Avenue des Acacias, from 4 to 7 p.m. in summer, and from 2 to 4 p.m. in winter. In this avenue may be seen a long line of cabs,



Le Chalet du Cycle.

landaus, and victorias, with here and there a "calabash" led to La Dumont by jockeys in velvet coats, peak caps and powdered hair, followed by ordinary cabs, whose roughly-tyred wheels sound loudly on the sandy thoroughfare, passed and re-passed by cycles and motor cars of every kind and pattern.

Here there is continual motion, an incessant coming and going—a mixed crowd, certainly, but a select one notwithstanding. The picture is ever changing, making it most truly a living cinematograph of high Parisian life.

A visit to the Bois de Boulogne should be one of the first journeys that the stranger should make, especially if he desires to see one of the highest phases of this modern Babylon.

HOW TO GET TO THE BOIS.

The visitor must first of all cross the famous Place de la Concorde, the finest Place in Europe,

with its view of the Madeleine, the Chamber of Deputies, the Tuileries Gardens and the Arc de Triomphe.



A Turn on the Promenade.

The obelisk of red Assouan granite stands in the centre of the Place. This was given to Louis-Philippe by Mehemet Ali, and occupies the exact spot on which stood the guillotine of the year 1793, so that the water carried by tritons and nereids and poured out by the dolphins on the fountain for more than a hundred years has done something to wash away the bloodstains of many revolutions.

From the Place de la Concorde the visitor proceeds up the avenue of the Champs-Elysées as far as the Arc de Triomphe. This is a magnificent and charming avenue, a triumphal way, park and garden combined. For many years it has formed the only promenade for the Parisians, who make it the centre of all their fêtes and pleasures. During the months of summer the whole of the Champs-Elysées presents an animated appearance, until long after the hour of midnight, from the Place de la Concorde to the Rond-Point. Very recherché dinners and suppers are served in the open amongst the shrubs and flowers and on the lawns of such places as Ledoyen's, Paillard's, or the Ambassadeurs, and evenings may be spent at the Jardin de Paris, Alcazar, or at the Folies-Marigny. Above these, in the same thoroughfare, Cubat, one of the Russian Czar's cooks, has recently opened an elegant restaurant in the old mansion of La Paiva, a celebrated personage under the Second Empire, and even known under

the Third Republic. This person had a bath of massive silver, which was as remarkable as that of Gambetta. La Paiva purchased the famous pearl necklace belonging to the Empress Eugénie for the sum of 325,000 fr.

On the right of the Champs-Élysées is the Summer Circus, recently transformed into a Hippodrome.

Besides this there are open-air shops and some very amusing marionettes,

and beyond the Rond-Point, with its six jets of water falling like silver spray over the flower beds, on both sides of the avenue, are fashionable mansions, at fabulous rentals—literally palaces in miniature—each floor being let at varying prices from 15,000 fr. to 20,000 fr.

Visitors who may desire to see the interior of some of these houses and so get a glimpse of the arrangements of such buildings, with the very latest twentieth century fittings and conveniences, need only apply to the concierge for permission to look over such as may be to let. All places here, in the avenue Victor Hugo and the Arc de Triomphe, are the costliest and most aristocratic of any in Paris.

The nearer the visitor gets to the Étoile the more congested does the traffic become. It is like a moving sea of carriages of all descriptions, and the heavy omnibuses resemble huge Noah's arks,



Les Champs Élysées.

making but slow progress along the crowded thoroughfares. Here all classes of society mingle, and the many equipages to be seen make the sight an interesting one for the visitor. The well-to-do middle-class flock here in large numbers, and millionaires, with elegant turn-outs and horses of the finest breed, many of them costing



Round the Lake.

no less than 20,000 fr. apiece. Coachmen and footmen in livery, with carriages of the latest pattern bearing old armorial insignia, are almost lost sight of in the crowd, so great is the traffic at this point.

Round the Arc de Triomphe to the Rond-Point of the Etoile the crowd of foot passengers is often too dense to be comfortable, progress is impeded, and locomotion difficult, but at

the end of the avenue (about 125 mètres) of the Bois de Boulogne it somewhat lessens. To the right are the Monument Alphand and the palatial residence of the Count of Castellane, adjoining the Porte-Dauphine, which is the ordinary entrance to the Bois.

At the entrance of the avenue may be seen numerous pedestrians seated on chairs resting, and looking-on at the passers-by. Such folks are those who cannot afford to keep carriages or even to hire one for the occasion. People of this class are called (ironically) members of the "Bread-crumb Club," better understood by a Frenchman than by an English visitor.

After leaving the Porte Dauphine the visitor may see the Chinese Pavilion (Pavillon Chinois),

which is a café-restaurant. This is a favourite resort and very popular, by reason of its celebrated gipsy orchestra.

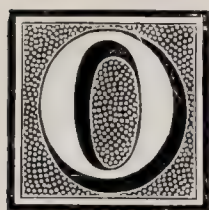
Following the Avenue de Suresnes the cross-ways of the Bout des Lacs are soon reached. From this point the visitor can go down to the Cascade (Restaurant de la Cascade) and return to Paris by way of the avenue des Acacias (Restaurant de Madrid and Pavillon d'Armenonville) and the Porte Maillot (Restaurant du Touring Club). So by going one way and returning another, as much as possible may be seen without traversing the same ground twice over.





The Races.

LES COURSES.



ON race days, large brakes, drawn by four or five horses, may be seen on the several boulevards, the conductors shouting, "To the Races." This is the cheapest, quickest, and best way for the visitor, should he desire to go. On the day of the Grand Prix, about June 10th, it is possible to journey to Longchamp by boat, or rail to Saint-Cloud. When at this point it is only necessary to cross the bridge to reach the race ground. Carriage hire on this day is most expensive, seldom less than 25 fr., the demand being so great.

Horse-racing is one of the principal delights of the Parisian, and the great attraction of spring, summer and early autumn. Not only is it popular, but the chief races are considered to be important events in the life of the capital.

The day of the Grand Prix inaugurates the season of summer, when the fashionable world displays its new attire, and some of the costumes worn on these occasions are simply astonishing, showing the skill and vast resources of the great outfitting houses, for which the city of Paris has so long been famous. What is now worn sets the fashion for every city and town in Europe.

The chief occasion is also rendered of great

importance generally, for it receives an official stamp by the presence of the President of the French Republic, accompanied by officers of State, Ministers, diplomats, distinguished visitors and millionaires, who, with their wives and daughters, add to the brilliancy of the scene. It is only on occasions of an international contest that turf



At Longchamp.

competitors from all countries meet on common ground, with common aims and objects. It is then that opportunities are offered to all interested, to compare the progress of horse-breeding in the various countries of the world, so as to stimulate owners to further efforts in improving the race. The prizes offered amount to about 200,000 fr.

THE SWEEPSTAKES.

THE PARI MUTUEL.

This is the only form of betting allowed by law; the players put their stakes on the horse which they desire should win.

The putting on of these stakes takes place at special places behind the several stands on the course. There are locations for 5 fr., 10 fr., 20 fr., 50 fr., 100 fr. and 500 fr.

Betting goes on from the posting the names of the horses, up to the time of the ringing of the electric bell, which announces the start.

The numbers of the horses which are running, are shown on the large black posters in the weighing-room opposite the stands.

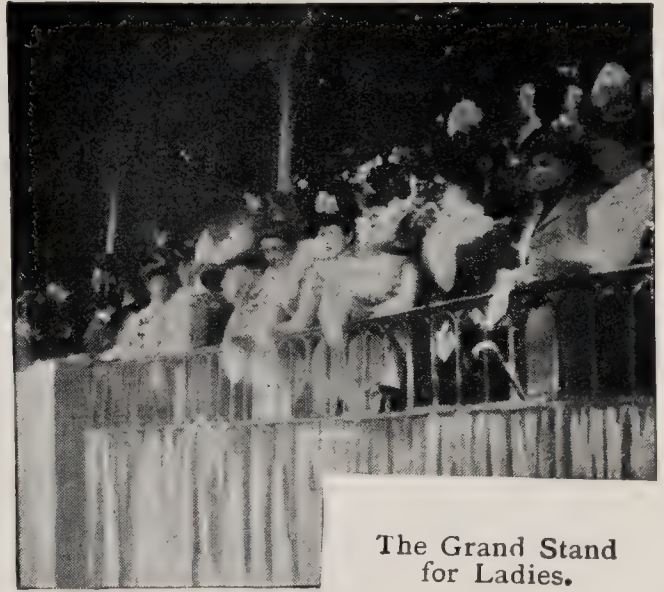
THE BOOKMAKERS.

Bookmakers are no longer allowed by law to bet for ready money—that is, to accept money on the course. They are compelled to bet by means of books—that is, to give horse No. 1 the first place or a position according to its reasonable prospects of winning; at 2 to 1, for example, means that if the horse wins the bookmaker repays the amount staked, plus a sum equal to 2, 4 or 6 times the amount of stake according to the rates of betting.

THE GRAND PRIX.

Chantilly is the metropolis of the turf, the French “Newmarket” and the centre of all training houses, such as Maisons-Laffitte, a practical school. Auteuil, with its steeplechases, is the last trial, as it were, of the Bucéphales, at the end of their racing career, and Longchamp is the “show place,” kept for brilliant displays and sensational contests, where the English racing gentry really enter in serious competition with French breeders, so that the Grand Prix is considered as a type of all other races in France. It is this race—and this race only—which is full of picturesqueness and shows the great spirit and wonderful activity of the whole sporting world.

The Grand Prix is run on the second Sunday after the English Derby at Epsom, which is fixed for the Wednesday before Whit-Sunday. The entry for this race is made two years in advance. For several years the French stables have contested with the English in a very remarkable manner. In 1899 it was Baron de Rothschild's "Roi Soleil" that was declared the winner, to the great delight of every Frenchman.



The Grand Stand
for Ladies.

The day when this important race is run is a memorable one for all Paris. From midday an enormous crowd assembles at the entrance to the course, and at the Pari-mutuel (betting ring) for a

time, tumult reigns and the noise is deafening. At such seasons, pickpockets and thieves reap a golden harvest. At the same time, along the Champs - Elysées and the avenue of the Bois de Boulogne, may be seen an almost endless line of carriages of every description well filled with representatives of all classes of Parisian society—the noble, the aristocratic, the well-to-do middle-class and the better kind of the



At the Grand Prix.

working community—all mingle and show the greatest of enthusiasm for the national sport.



A few Useful Hints.



AMONGST the many plans made by the visitor to Paris, that of studying the character of the people—both men and women—should be one of the chief. As one of our finest writers declared, that “the best study of mankind is man,” so opportunities should be sought out for the better acquaintance of manners and customs belonging to other people than our own. Hitherto, perhaps, the visitor has only read of the French people, seen them represented on the stage or listened to travellers’ tales of the manners and customs of the foreign country nearest to England, which can now be visited, and the interesting study personally taken up and worked out according to the methods and plans laid down in the preceding pages. If the intending visitor to Paris should be compelled by force of circumstances to journey alone and wander by himself here and there about the city, a few hints will be of service.

He who has no circle of acquaintance in Paris to introduce him into society, must be on his guard and take care not to pick up with strangers who might desire his company and who may force their attentions upon him. Many undesirable people of both sexes are to be met with in the cafés, restaurants and theatres, at exhibitions, races and on the boulevards, etc. To allow such people to lead him away might result in

serious consequences both morally and financially.

To assist the visitor and to put him on his guard a few of the usual tricks practised in Paris by those who are ever on the look-out for "innocents abroad" are here given

Every stranger arriving in Paris is carefully studied, his habits are watched, he is shadowed



from place to place until his character is pretty fairly known and an estimate formed of what he is good for, his weak point discovered, and it is on this that he is assailed.

What is known as the "drink trick" is most frequently practised on the unwary stranger, who may be seated at one of the tables in a café or restaurant. The visitor is accosted and drawn into conversation on the weather, the sights or the events of the day. Refreshments are ordered and

consumed, when suddenly the strange talkative gentleman, or lady, takes his or her departure, on some pretext or other, never to return, leaving the poor English visitor to pay the score, often amounting to considerably more than the mere cost of refreshments consumed. Remonstrance is useless ; nothing can be done but pay.

The "flower trick" is much practised in some of the fashionable restaurants ; where casual conversations frequently crop up ; nothing is thought of joining in general talk at a café ; among the party may be ladies ; a flower girl comes along, and, out of courtesy and perhaps gratitude, the visitor purchases a bouquet for the lady's acceptance. This is apparently reluctantly received, but later in the evening this identical bouquet is re-sold at half the price paid for it. Some bouquets have been known to be re-sold as many as twenty times during one evening.

Moreover, at public balls and on all café terraces it is quite sufficient for a lady and gentleman to be together, even though they may be strangers to each other, for them to be immediately surrounded by a crowd of hawkers or sellers of fancy articles (or if at a public ball), flower girls, who will offer the lady some article from their stock. The visitor, perhaps, wishing to show his courtesy, begs her to accept a gift. She does so, but at the first convenient moment re-sells it at half-price or even less.

The "carriage trick" is an old dodge and much practised in certain quarters. After a brisk conversation with a charming Frenchman the visitor is invited to take a drive in the carriage which is waiting. As this offer is so kindly pressed, the visitor yields and driven to some little distance, is suddenly left whilst his companion makes a visit to a shop or house—of course, entirely disappearing—leaving his dupe to pay the fare, not

merely for the actual drive, but for five or six hours before. Here, again, remonstrance is useless.

The "private room trick." The visitor may be dining alone or with a friend in a private room at the café or restaurant, when suddenly a stranger enters—it may be a lady or gentleman—who at once begins to retire, exclaiming: "Oh! I beg your pardon; I'm mistaken." This is simply a "try on," to give the visitor an opportunity to say: "Don't mention it; stay by all means." This is what is desired. One act will often lead to others, ending in all charges being made for the "innocent," to pay, who may be ignorant of this device.

In many cases of this sort the waiter is in collusion with the intruder and shares in the plunder. It is exceedingly unwise to show a well-filled purse on entering strange houses, and on no account should the visitor accept a drink of any kind from a perfect stranger, however gentlemanly in appearance, as this is another means of entrapping the unwary.

At some hotels it happens that the laundress may enter hastily into your room by "mistake" without knocking; she at once begins to be profuse in apologies. Don't talk to, or detain her. Let the visitor have nothing whatever to say to her; this action of hers is no mistake, but part of a deeply-laid plot.

Do not accompany a strange Frenchman to his flat or rooms, as the utmost cordiality is sometimes shown to strangers on very short casual acquaintance. In such cases the "rent trick" is often practised, a sham concierge comes up with a bogus receipt in his hand and noisily demands a settlement of what is owing to him under penalty of immediate seizure. The host suddenly puts on a look of despair or desolation, so that the visitor

cannot do less than offer to help either by a loan or gift.

On similar occasions, sham tradesmen will appear on the scene, demanding payment of an account; the host has only a 100 fr. note, can the visitor "change it or loan the amount, until change can be obtained."

Some of these gentry have been known to play the comedy of "seizure" in conjunction with a supposed bailiff and assistants, who, without ceremony, enter the apartment and make a show of removing the furniture, etc.

All these tricks, and many others, being as old as the hills, it is absolutely necessary to warn the stranger so that he may be on his guard at all times. It is policy to be affable, gracious and courteous to everyone, but there are in Paris crowds of men and women ever on the alert to catch the "innocent" for the purpose of fleecing him, taking away his character as well as his money, ruining his finances, as well as his reputation.

Such tricks spoil the pleasure of a sojourn in Paris, so it is well that a warning should be given; if not in all cases, needed—"to be fore-warned is to be fore-armed." The truth of this well-worn proverb cannot be disputed.

In pointing out the pleasures we, at the same time, make known the dangers, so that the latter may be avoided so that nothing shall happen to cloud the pleasure or lessen the joy of a short sojourn in the gay city of Paris.

LES POURBOIRES.

This is a term applied to the modest gratuities given by the visitor to waiters of cafés or restaurants, housekeepers, hairdressers' assistants, carriage drivers, cabmen, workmen or workwomen,

etc., and all those who may render some service to the visitor during his sojourn in Paris.

In *cafés and restaurants* the *pourboire* is almost obligatory, often an act of charity, for in many of these establishments the *pourboire* constitutes the only means of gain for the waiter, as he often works without wages, and in some cases he pays for the privilege of waiting upon the owner's customers. For a simple refreshment it is sufficient to give 10 c. or 20 c. (1d. or 2d.) per person. For a luncheon or dinner a sou for each franc expended in the small restaurants, restaurants with fixed prices, and the *bouillons*. In the larger houses never less than 10 c.; in such, the *pourboire* increases and is given in proportion to the number of persons served. The gift is placed on the plate on which the waiter brings the bill.

The *chasseur* is given 1 fr. or 2 fr. At the theatre the attendant expects 50 c. from the visitor to the stalls; 1 fr. to 2 fr. to a box.

A *carriage driver*, 25 c. for an ordinary course; when expected to drive at express speed, 50 c., or for a carriage hired by time 50 c. per hour.

The *barber's assistant*, for a shave, 15 c. to 50 c.; for haircutting, 50 c.

The *head domestic* of a house or where one is invited to dinner, 2 fr.; this is not considered obligatory, but may be left to the disposition of the visitor.

A *gardien*, such as cloak-room attendant, having the care of umbrellas, walking-sticks, in all museums, 10 c. to 20 c. is sufficient. To guides who conduct strangers and afford information of the buildings or objects exhibited, 50 c. if there should be a number of visitors.

These small gifts will be gratefully received by all concerned, and will greatly add to the pleasure of the recipients as well as of the visitor, making things move swiftly and smoothly all round.



Slang Phrases.

<i>Abouler (s')</i> —Donner, servir quelque chose, (s') arriver	To give, to serve something, to arrive.
<i>Accoucher</i> —Dire; avouer avec peine, à son corps défendant	To say, to own with difficulty, to kill in self-defence.
<i>Affutiaux</i> —Jambes grêles ...	Slim or lanky legs.
<i>Allumer</i> —Regarder, exciter des yeux et du geste	To look; attract attention by a gesture or wink of the eyes.
<i>Andouille</i> —Personne bête ...	Stupid person.
<i>Artiche</i> —Argent. On dit aussi: braise, beurre, galette, pognon, pèze, os	Money: brass, oof, etc., etc.
<i>As de pique (Etre vêtu ou fichu comme un)</i> —Etre mal vêtu, avoir les vêtements en désordre	To be badly dressed; to have one's garments in disorder.
<i>Baba (Etre)</i> —Etre ébahi. J'en suis tout baba	To be aghast; I am astonished at it.
<i>Baigner (Envoyer quelqu'un).</i> Le remercier. (En mauvaise part)	To thank; in bad taste.
<i>Bahut</i> —Lycée, collège. On dit aussi: bazar, boîte	Lycee, college
<i>Bateaux</i> —Souliers. On dit encore: croqueneaux, godillots, grolles, bottines, péniches, pompes, ribouis. Monter un bateau, tromper quelqu'un	Slippers, etc., etc., etc.,
<i>Bécane</i> —Bicyclette	Bicycle.
<i>Beuglant</i> —Café chantant de bas étage	Café chantant of the lowest kind.
<i>Biche ou Bibiche</i> —Femme de mœurs légères qui fait le racolage	A woman of light manners, who solicits.

<i>Bidoche</i>	Meat.
<i>Bidard</i>	Happy.
<i>Biture</i> —Avoir une biture, avoir trop bu, trop mangé; être niais	To have eaten or drunk too much; to have a silly look.
<i>Bombe</i> —Faire la bombe, faire des excès de table et de boissons	One who eats too much; a glutton; to get drunk.
<i>Boule</i> —Tête; perdre la boule, perdre son sang-froid	One who loses his head, pre- sence of mind, or temper.
<i>Bouis-Bouis</i> —Café-concert de dernier ordre	Café concert of the lowest order.
<i>Bricheton</i>	Bread.
<i>Briffer</i> —Manger; on dit en- core becqueter	To eat; continually pecking.
<i>Bateau</i> —Monter un bateau...	To impose upon one.
<i>Boire à la grande tasse</i>	To be drowned.
<i>Cabot</i>	A third-rate actor; a dirty- looking dog.
<i>Caler</i> ..	To funk.
<i>Camelot</i>	A street hawker.
<i>Camelotte</i>	Rubbish, trash.
<i>Canarder</i>	To pepper (to fire at).
<i>Caner</i>	To funk, to shirk.
<i>Carotte</i> —Tirer une carotte ...	To humbug.
<i>Casquer</i>	To fork out.
<i>Chahuter</i>	To kick up a row.
<i>Châlet de nécessité</i>	A street lavatory.
<i>Chambard</i> —Faire du cham- bard	To make a disturbance.
<i>Chambarder</i>	To smash up.
<i>Chic</i> —Un chic type; un type chic; une pièce très chic; c'est salement chic	A good chap; a swell; a first- rate play; it's vastly pretty.
<i>Citron</i> —Jaune comme un citron	As yellow as a guinea.
<i>Claque</i> — Ramasser ses cliques et ses claques	Paid applauders in a theatre; a box on the ears; to pack up bag and bag- gage.
<i>Coco</i> —Un vilain coco; dans le coco	A nasty fellow, a cad; in the potato trap (stomach).
<i>Coffrer</i>	To cage.
<i>Colle</i>	A crammer, a buster (a lie).
<i>Comme-ci, comme-ça</i>	So, so.
<i>Copain</i>	Pal, chum.
<i>Cran</i> —Lâcher d'un cran	To give the slip.
<i>Craqueur</i>	A bouncer (braggart).
<i>Crème</i> —Une crème d'homme	An awfully nice fellow.
<i>Crêper</i> —Se crêper le chignon	To wallop, have a set to.

<i>Crouton</i>	A cròck.
<i>Cuite</i> —Avoir sa cuite	A fuddle—to be as drunk as a lord.
<i>Culot</i> —Avoir du culot	To be courageous.
<i>Danse</i> —Je lui ai donné une danse	I gave him a thorough good drubbing.
<i>Danser</i> —La danser	To smart for it.
<i>Débrouillard</i> —Il est débrouillard	He knows his way about.
<i>Dèche</i> —Etre en dèche	To be out of pocket.
<i>Dégourdi</i> —Il est dégourdi ...	He is a knowing card.
<i>Dia</i> —Hoi!	To horses.
<i>Embêté</i> —Etre joliment embêté	To be awfully cut up.
<i>Escoffier</i>	To do for, to settle.
<i>Esquinté</i>	To be knocked up.
<i>Entrenner</i>	To get buffeted.
<i>Fagoter</i> —Elle est mal fagotée	What a guy she looks!
<i>Faiblard</i>	Very poor (used in regard to speeches or writings).
<i>Fard</i> —Piquer un fard	To blush.
<i>Feuille de chou</i>	Same as <i>canard</i> .
<i>Figure</i> —Une figure d'écumoire	A cribbage face.
<i>Filer</i>	To cut away, to be off.
<i>Flemme</i> —Avoir la flemme ...	To feel lazy.
<i>Flique</i>	The man in blue, copper, peeler (policeman).
<i>Flotte</i> —Nous étions une flotte	We were a lot of people.
<i>Four</i> —Faire un four	To fail miserably
<i>Fumiste</i>	Practical joker.
<i>Furibard</i>	Wild.
<i>Galette</i>	Oof (money).
<i>Giroflée</i> —Une giroflée à cinq feuilles	Slap on the face.
<i>Gniaf</i>	Bungler, botcher.
<i>Gobeur</i>	A man who will swallow anything (to believe).
<i>Godailler</i>	To swill, to booze.
<i>Godichon</i>	A booby.
<i>Gogo</i>	A fool; a simpleton.
<i>Gratte papier</i>	Quill driver.
<i>Gueuler</i>	To bawl.
<i>Houp</i>	Gee up, get out, move on.
<i>Hue</i>	Pull up (to horses).
<i>Hure</i>	Pate, nut, noddle.
<i>Impair</i>	Blunder.
<i>Jarques</i> —Faire le jarques ...	To play the fool.
<i>Jugeotte</i> —Il n'a pas pour deux sous de jugeotte	He has not got a grain of sense.

<i>Jus</i> —Du jus de chapeau ...	Weak and bad coffee.
<i>Juter</i>	To rain.
<i>Kif-kif-burico</i>	Six of one and half-dozen of the other, or the same thing.
<i>Lac</i> —Etre dans le lac	To be in a hole.
<i>Lâcheur</i>	A shabby, cowardly friend.
<i>Larbin</i>	A footman.
<i>Loupiot</i>	A child.
<i>Linge (Un)</i>	A woman.
<i>Macchabée</i>	A drowned person.
<i>Mannequin</i>	A small, shabby, wretched-looking fellow.
<i>Se maquiller</i>	To make up.
<i>Margoulette</i>	Jaw, whistle.
<i>Maronner</i>	To mumble.
<i>Marotte</i> —C'est sa marotte...	It is his hobby.
<i>Mastroquet</i>	A small wine shop.
<i>Mazagran</i> or <i>Maza</i>	Coffee served in a glass.
<i>Mélasse</i> —Etre dans la mélasse	To be in a fix, hard up.
<i>Monôme</i>	A procession in single file.
<i>Morceau</i> —Manger le morceau	To confess, acknowledge the truth.
<i>Moulin</i> —Jeter son bonnet par dessus les moulins	To throw off all sense of propriety.
<i>Nettoyé</i> —Il est nottoyé	He is done for.
<i>Nord</i> —Perdre le nord	To lose one's head.
<i>Nouvelle</i> —Aller à la nouvelle calédonie	Where convicts are sent to.
<i>Noir (Petit)</i>	Cup of black coffee.
<i>Nou-nou</i>	Nurse.
<i>Œil</i> —Taper dans l'œil; a l'œil; un œil au beurre noir; faire de l'œil; se ficher le doigt dans l'œil; tourner de l'œil; s'en battre l'œil	To take one's fancy; on tick; a black eye; to ogle; to make a bad spec.; to kick the bucket; not to care a hang.
<i>Paf</i>	Screwed, tight (drunk).
<i>Se pagnoter</i>	To go to bed.
<i>Pain</i> —Un pain; faire passer le goût du pain; perdre le goût du pain	A knob on the mug; to settle, to give a quietus, to kill; to kick the bucket.
<i>Pan</i>	Bang.
<i>Paquet</i> —Donner son paquet; risquer le paquet	Slattern, dowdy; to give the sack; to chance it.
<i>Patachon</i> —Une vie de patachon	A rowdy life.
<i>Patapouf</i> —Un gros patapouf	A big tout, a short-legged fellow.

<i>Pétard</i> —Faire du petard ...	To kick up the deuce of a row.
<i>Picallions</i>	Coins—money.
<i>Pie</i> —Une queue de pie ...	A swallow tail.
<i>Pieu</i> —Se fourrer au pieu ...	To get into bed.
<i>Piger</i>	To cop, nab, collar.
<i>Pignouf</i>	Blackguard.
<i>Pistache</i> —Se flanquer une pistache	To get drunk.
<i>Plan</i> —Laisser en plan; il n'y a pas plan	To chuck up; impossible.
<i>Planter</i>	To leave in the lurch.
<i>Plâtre</i> —Battre comme plâtre	To beat into a jelly.
<i>Plumer</i>	To fleece.
<i>Plumet</i>	A drop too much.
<i>Poire</i> —Entre la poire et le fromage; faire sa poire	At dessert; to show off.
<i>Pompette</i> —Etre pompette ...	To be drunk.
<i>Poule mouillée</i>	Milk-sop.
<i>Profonde</i>	Pocket.
<i>Potard</i>	A chemist, druggist.
<i>Purotin</i>	A miserable person.
<i>Potasser</i>	To work with bitterness.
<i>Pelure</i>	Clothing, dress.
<i>Parigot</i>	A Parisian.
<i>Paumer</i>	To seize, to trap.
<i>Quinquets</i>	Peepers, eyes.
<i>Quilles</i>	Legs.
<i>Rabiau</i> —Faire du rabiau ...	To be punished (soldiers); to make a profit.
<i>Raccourcir</i>	To behead.
<i>Réchauffé</i> —C'est du réchauffé	That's an old tale.
<i>Rengainer</i> —Rengainer sou compliment	To shut up.
<i>Rigodon</i> —Pincer un rigodon	To dance in a humorous way.
<i>Rigolade</i>	Lark, fun.
<i>Rond</i> —Je n'ai pas un rond	I have not got a sou (half-penny).
<i>Rousse</i>	The police.
<i>Rupin</i>	Swell, mighty fine.
<i>Roublard</i>	A ruse, dodge.
<i>Sabot</i> —Dormir comme un sabot	To sleep like a top.
<i>Sac</i> —Avoir le sac	To have plenty of money.
<i>Sacré</i>	A form of expression.
<i>Sapristi</i>	By jingo! bless your soul.
<i>Savatte</i> —Jouer comme une savatte	To play badly.

<i>Savon</i>	A blowing up.
<i>Singe</i> —Payer en monnaie de singe	To let whistle for his money.
<i>Suif</i>	A blowing up.
<i>Sauce</i>	Mud, rain.
<i>Sou pé</i> (avoir)	To be tired, disgusted with everything.
<i>Suer</i> (faire)	To tire, to displease.
<i>Tabac</i> —Etre passé á tabac	To be ill-treated by the police.
<i>Taf</i>	Fear.
<i>Se taper</i> —Tu peur te taper... ..	Don't you wish you may get it.
<i>Taper</i> —Tapeur	To borrow; a person who lives by borrowing.
<i>Timbale</i> —Décrocher la tim- bale	To be successful.
<i>Toquante</i>	Ticker.
<i>Torgnole</i>	Knock, thump.
<i>Toupet</i>	Cheek.
<i>Tournailler</i>	To potter about.
<i>Troquet</i>	Small wine shop.
<i>Trottine</i>	Milliner's apprentice who "trots" with a band- box.
<i>Tuile</i> —C'est une tuile	Awkward thing, mishap; he is a bore.
<i>Turbin</i>	Hard work.
<i>Tuyau</i> —Un tuyau de poêle	Tip (on races); a chimney- pot (hat).
<i>Trac</i>	Great fear, fright.
<i>Tune</i>	Piece of five francs.
<i>Tire-jus</i>	Pocket-handkerchief.
<i>Toc-toc</i>	Fool, foolish person.
<i>Trimer</i>	To work painfully.
<i>Urfe</i> —C'est urfe	That is real jam.
<i>Les vaches</i>	The police.
<i>Vadrouiller</i>	To ramble about; to be on the loose.
<i>Vanné</i>	To be done up.
<i>Veau</i> —Pluerer comme un veau	To cry like a baby.
<i>Veinard</i>	A lucky chap.
<i>Vélo</i> —Aller en vélo	Abbreviation of "veloci- pede."
<i>Verte</i>	Absinthe.
<i>Veste</i> —Remporter une veste	To fail.
<i>Voyou</i>	Cad
<i>Zut</i> —Zut alors	Hang it! stuff! be blowed! Well, dash it all!
<i>Zigue</i>	A good boy.
<i>Zinc</i> (sur le)	At the wine merchant's.

Celebrated Parisians.



IT very often happens that the visitor to Paris is pressed for time. Should he desire to know the address of any celebrated actor or actress for the purpose of sending a few flowers (which is the custom) as a mark of appreciation, he may not have the time to hunt over and search the special annual lists where these addresses may be found. We, therefore, give them in the following pages :

ARTISTES DES THEATRES ET DES MUSIC-HALLS PARISIENS.



Mlle. Berthier.

Wagram.

Boncza (Mlle Wanda de), du Théâtre-Français, 11, rue Legendre.

Bourgés (M. J.-P.), de la Scala, 50, fg. Saint-Denis.

Boyer (Mlle), 29, bd. Inkermann, à Neuilly.

Bozzani (Mme), 5, rue Rude.

Brandés (Mlle), du Théâtre-Français, 10, av. Marceau.

Actté (Mlle), de l'Opéra, 138, av. de Wagram.

Avril (Mlle Suzanne), du Vaudeville, 72, rue du Rocher.

Balthy (Mlle), 25, rue d'Offémont.

Bartet (Mlle), du Théâtre-Français, 212, rue de Rivoli.

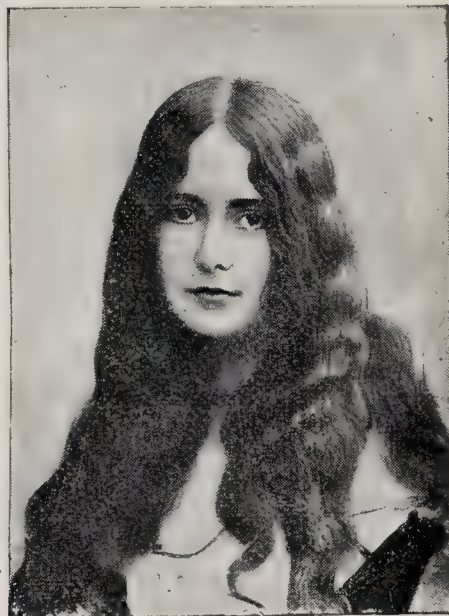
Sarah-Bernhardt (Mme), Directrice du théâtre de la Renaissance, 56, boulevard Péreire.

Berthet (Mlle), de l'Opéra, 26, rue de Clichy.

Berthier (Mlle Alice), 12, av. Kléber.

Bob-Walter (Mme), 34, av.

- Brasseur* (M.), des Variétés, 60, rue Saint-Georges.
Brémont (Mlle de), des Variétés, 26, rue La Trémoille.
Bréval (Mme), de l'Opéra,
 14, rue Brémontier.
Bréval (Mme L.), 3, Chaussée
 d'Antin.
Bruck (Mlle Rosa), du Vaude-
 ville, 4, rue Piccini.
Calvé (Mme), de l'Opéra-Co-
 mique, 1, rue Dumont-
 d'Urville.
Caron (Mme Rose), de l'O-
 péra, 71, rue de Mon-
 ceau.
Caron (Mme Marguerite), 9,
 rue Frédéric-Bastiat.
Cassive (Mlle), des Nouveautés,
 90, av. d'Iéna.
Castera (Mlle), des Variétés,
 50, av. des Champs-
 Elysées.
Cerny (Mlle Berthe), 11, rue
 du Colisée.
Chaumont (Mlle Céline), du Palais-Royal, 47, rue Notre-
 Dame-de-Lorette.
Cléo de Mérode, 24, rue des Capucines.
Coquelin (aîné), de la Porte Saint-Martin, 6, rue de Pres-
 bourg.
Coquelin (cadet), du Théâtre-Français, 6, rue Arsène-
 Houssaye.
Dalti (Mme Zina), 66, rue
 Basse-du Rempart.
Darlaud (Mlle), du Gymnase,
 43, av. Friedland.
Debrièges-Rivière (A.), 5, rue
 Galilée.
Defresne (Mme), 63, rue Saint-
 Lazare.
Delmas (M.), de l'Opéra, 4,
 rue La Bruyère.
Delna (Mlle), de l'Opéra, 2,
 rue Petrarque.
Demarsy (Mlle), des Variétés,
 3 bis, rue Legendre.
Derval (Mlle Suzanne), 3, rue
 Bugeaud.
Derval (Mlle Jane), 2, bvd. de
 Courcelles.
Desclausas (Mme), du Palais-
 Royal, 14, bvd. Poisson-
 nière.



Mlle. Cléo de Mérode.



La Cavallieri.



La belle Otero,

Fillaux (Mlle Paulette), de la Scala, 20, rue du Château d'Eau

Fleuron (Mlle Lise), des Folies-Bergère.

Fougère (Mlle Eugénie), de la Scala, 78, rue Joffroy.



Mlle. Liane de Pougy.

Hading (Mme Jane), du Gymnase, 9, bvd. de la Saussaye, à Neuilly.

Deschamps-Jéhin (Mme), de l'Opéra, 57, bvd. Rochecouart.

Devoyod (Mlle), 130, bvd. Haussmann.

Diéterle (Mlle), 6, rue du Marché, Neuilly.

Dorcy (Mlle), de la Scala, 23, rue des Martyrs.

Duclerc (Mlle), 35, av. de Villiers.

Duflos (M. R.), du Théâtre-Français, 19, rue Marbeuf.

Dudlay (Mlle), du Théâtre-Français, 2, rue des Pyramides.

Dulac (Mlle), de la Scala, 15, rue Bellefond.

Fériel (Mlle E.), 4, rue Mathurin Régnier.

Fugère (M. L.), de l'Opéra-Comique, 26, av. Trudaine.

Galipaux (M.), du Vaudeville, 6, rue Mayran.

Gallois (Mme Germaine), 24, av. Trudaine.

Gérard (Mlle Lucy), 21, Villa Dupont.

Guéréro, des Folies-Bergère, 21, Villa Dupont.

Germain (M.), des Nouveautés, à Lagny.

Gilberte (Mlle), de Parisiana, 42, rue de Bécon, Courbevoie.

Granier (Mlle Jeanne), 88, av. Wagram.

Guity, du Vaudeville, 26, pl. Vendôme.

Yvette Guilbert, de la Scala, 79, avenue de Villiers.

Héglon (Mme), de l'Opéra,
169, bvd. Malesherbes.

Hirsch (Mlle), de l'Opéra,
33, rue de Châteaudun.

Huguenet (M.), du Gymnase
et du Vaudeville, 1, rue
Nouvelle.

Invernezzi (Mlle), de l'Opéra,
5, rue Balzac.

Judic (Mme), 3, rue d'Epré-
mesnil, â Chatou.

Kalb (Mlle), du Théâtre-
Français, 198, rue de
Rivoli.

Krauss (Mme), de l'Opéra,
169, bvd. Haussmann.

Lambach (Mlle), 16, rue
Auber.

Laparcerie (Mlle), de l'O-
déon, 51, rue Mont-
orgueil.

Lavallière (Mlle Eve), 34, rue de Tocqueville.

Le Bargy (M.), du Théâtre-Français, 190, rue de Rivoli.

Lender (Mlle), 19, rue Scribe.

Lugné Poë (M.), Directeur du Théâtre de l'Œuvre, 22, rue
Turgot.

Marcy (Mme Jane), de l'Opéra, 55, rue Saint Didier.

Marsy (Mlle), du Théâtre-Français, 9 bis, rue Bugeaud.

Maupin (Mme Rénée), 9 bis, rue Legendre.

Mauri (Mlle Rosita), de l'Opéra, 19, rue Scribe.

Mealy (Mlle), des Variétés, 52, rue de la Victoire.

Mégard (Mlle), du Vaudeville, 40, bvd. Haussmann.

Mellot (Mlle Berthe), 5, rue de Provence.

Micheline (Mlle), de l'Olympia, 6, fg. Saint-Martin.

Mily Meyer (Mlle), de, 16, rue du Mont-Thabor.

Mounet-Sully (M.), du Théâtre-Français, 1, rue Gay-Lussac.

Noblet (M.), du Gymnase, 58, rue Laffitte.

Otero, des Folies-Bergère, 21, villa Dupont.

Pierson (Mlle Blanche), 18, rue Auguste Vacquerie.

Polaire (Mlle), de la Scala, 11, rue du Bois de Boulogne.

Pougy (Mme Liane de), 105, rue de Courcelles.

Polin (M.), de la Scala, 32, rue de Rivoli.

Renaud (M.), de l'Opéra, 9, rue Brémontier.

Simon-Gerard (Mme), des Bouffes, 1, rue Nouvelle.

Sorel (Mlle), de l'Odéon, 48, bvd. Haussmann.

Sully (Mlle Mariette), de la Gaité, rue du Jourdain.

Thibaud (Mlle Anna), de Parisiana, 15, rue Weber.

Valéry (Mlle Odette).

Yahne (Mlle), 14, rue des Capucines.



Mlle. Odette Valéry.



Useful information.

HIRE OF CARRIAGES AND CABS (Fiacres).

IN PARIS. Taken at a Railway Station or Street Stand.	BY DAY.		AT NIGHT. From 12.30 a.m. to 6 or 7 a.m.	
	Journey.	By Hour.	Journey.	By Hour.
	fr.c.	fr.c.	fr.c.	fr.c.
For 2 persons	1.50	2.	2.25	2.50
" 4 "	2.	2.50	2.50	2.75
" 6 "	2.50	3.	3.	3.50

Day Tariff—From the 1st of April to the 30th of September 6 a.m. to 12.30 a.m. From the 1st of October to the 31st of March 7 a.m. to 12.30 a.m.

Luggage.—For one package, 25c.; two packages, 50c.; three packages or more, 75c. Hat boxes, hand bags, or valises are not chargeable as luggage. The cabman or carriage-driver is legally responsible for all luggage after being once placed in or on his vehicle.

Outside the fortifications, including the Bois de Bou- logne and Vincennes, taken from Railway Station or stand.	From 6 a.m. to 12 in summer or to 10 in winter.	
	If the return is made with the cab one journey to and from Paris.	If the cab is left outside the fortifi- cations
	By course or hour.	For indemnity of return.
	fr.c.	fr.
For 2 persons	2.50	1.
" 4 "	2.75	1.
" 6 "	3.	2.

If the vehicle is taken by the hour the first hour is paid in full, all beyond that time is chargeable by fractions of 5 minutes.

All fares for distances beyond those above mentioned should be arranged for, and amicably settled beforehand, so as to avoid disputes at the journey's end.

CALCULATIONS OF FRACTIONS OF AN HOUR—AFTER THE COMPLETION OF THE FIRST.

Tariff per Hour.	MINUTES.—After the complete hour the traveller has only to add fractions over and above divided by minutes.										
	5	10	15	20	25	30	35	40	45	50	55
fr.c.	c.	c.	c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.
2.	.20	.35	.50	.70	.85	1.	1.20	1.35	1.50	1.70	1.85
2.25	.20	.40	.60	.75	.95	1.15	1.35	1.50	1.70	1.90	2.10
2.50	.25	.45	.65	.85	1.05	1.25	1.50	1.70	1.90	2.10	2.30
2.75	.25	.50	.70	.95	1.15	1.40	1.60	1.85	2.10	2.30	2.55
3.	.25	.50	.75	1.	1.25	1.50	1.75	2.	2.25	2.50	2.75

The cabman is obliged to go and fetch from the house if desired, but should the hiring be for a journey only, and he is made to wait more than ten minutes, he is legally allowed to claim a fare for an hour.

No cabman plying for hire on a street stand can refuse to be taken by the hour if so requested.

When once the traveller has entered the cab or carriage he can demand to be driven to his destination.

Although only taken for a single journey, the traveller can alight and re-enter *once* on the road. In no case has the driver a right to ask for a gratuity. It is the custom for the fare to give what is called a "pourboire" (a tip of $2\frac{1}{2}$ d. or 3d.) over and above the legal charge, or if hired by the hour the gratuity or pourboire is generally 5d. All drivers must be polite, as they are under strict police supervision. Any complaints should be addressed to the authorities, and may also be entered in a register which is kept for the purpose in all the kiosks at the several cab-stands in the city. In case of any dispute or violent discussion demand to be driven to the nearest police station, where the difficulty may be more easily overcome than by arguing in the street.

Any vehicle taken for a single journey before 12.30 is bound to go the whole distance, whatever it may be, at the day rate (1 fr. 50 c.). Should the cab hired be without railing on the top the driver can refuse to take any luggage.

All articles found in public carriages must be deposited at the Prefecture of Police within the space of twenty-four hours. All articles can be claimed at the Central office of the Cab Company, 1, Place du Théâtre-Français, from 9 a.m to 10 p.m., personally or by telephone.

OMNIBUSES AND TRAMWAYS.

For riding on the outside of an omnibus or tram the charge is 15 c., without the right of a correspondence

ticket. Inside the vehicle the charge is 30 c., which carries with it the right of a correspondence should such be required. This must be asked for on paying the fare. If the visitor has a correspondence ticket he can only start from an office where the numbers are called out. It is most important that the call is listened for and at once responded to, because if the number passes without a response another will take the place and the right party will only be able to claim a seat if there should happen to be one left. All outside passengers are entitled to correspondence tickets by paying 30 c. instead of 15 c. This will ensure seats either inside or outside the next vehicle desired to complete the journey.

Every information concerning the route may be obtained from the conductors and inspectors, who are most courteous to strangers.

For 30 c. (3d.), with a correspondence ticket, it is possible to travel from one end of Paris to the other without further payment. As an example:—The visitor desires to journey from Montrouge to Montmartre. Take the tram, Montrouge-Gare de l'Est, pay 30 c. and ask for a correspondence ticket, descend at the office in the Place Saint Michel, then take a number for Halles-aux-Vins, Place Pigalle, enter the vehicle for Pigalle, giving number and correspondence, and without paying any further sum arrive in due course at Montmartre.

If an omnibus or tram be taken en route care should be taken that it is the right one. A plate is fixed over the platform of the vehicle stating its destination. On this platform there are four standing places for passengers besides the conductor; the charge for these are the same as for ordinary outside seats.

On the closing of theatres special omnibuses run to most of the principal districts of Paris; correspondence tickets are accepted as by ordinary vehicles. The routes are as follows:—

Departure.					Time.	Destination.
Boulevard des Italiens	...	...	...	...	12.20 a.m.	Wagram
Do.	do.	...	...	...	12.10 "	Odéon
Do.	do.	...	...	...	12.25 "	Montmartre
Do.	do.	...	...	...	12.20 "	Maine
Porte Saint Martin	...	...	...	...	12.20 "	Les Ternes
Palais Royal	...	...	...	...	12.15 "	Clichy
Do.	...	...	...	...	12.15 "	La Villette
Châtelet	...	...	...	...	12.15 "	Grenelle
Do.	...	...	...	...	12.15 "	Batignolles
Rue du Louvre	...	...	...	...	12.20 "	Menilmontant
Do.	...	...	...	...	12.30 "	Saint Fargeau

PARISIAN BOATS.

“Mouches” (small river boats), most comfortably and conveniently fitted, ply up and down the Seine through the city, calling at all stations as follows:—

The several lines—

1st. — The Bridge of Austerlitz (Zoological Gardens) to **Auteuil**. This generally occupies one hour; there are fourteen stations and pontoons level with the quay. These “mouches,” or little boats, start at 6 a.m. to 8 or 8.30 p.m., and leave every eight minutes (both ways). Fares: 10 c. on week days, 20 c. on Sundays. This charge is for the whole distance or part.

2nd. — Charenton to Pont du Jour.—This journey generally takes more than an hour and the charges are higher: 20 c. on week days, 25 c. on Sundays. The stations are for the most part on the left quays, whilst those of the preceding line are on the right.

3rd. — The Tuileries to Saint-Cloud and Suresnes. This is a very picturesque journey, as it is along the banks of Meudon, Bellevue, Sèvres, Saint-Cloud, Boulogne, etc. Fares: 20 c. on week days, 40 c. on Sundays. These boats are always crowded on racing days at Longchamps and Auteuil, especially on return journeys in the evenings of the day. On Sundays they run every five minutes, other days only every half-hour.

4th. — Paris to Ablon. Terminus at the quay of Hôtel de Ville (Town Hall). These boats only run on Sundays and fête days. The journey is somewhat a long one, covering one hour and forty-five minutes. All the boats are provided with awnings or covers so that passengers are shielded from the sun in summer; in case of rain there is ample accommodation in the spacious rooms between decks. A well-fitted and convenient smoking-room is provided. Bicycles and ordinary luggage that does not occupy too much space is carried free of charge if the boat is not over-crowded. Dogs are also permitted. These boats may also be hired by private parties for daily excursions on the Seine.

THE “TOURISTE.”

This is a larger boat than any of the “mouches” and makes a daily journey from **Paris to Saint-Germain-en-Laye** and back. This route is most picturesque, though lengthy. It takes the windings of the Seine, and the beauty of both banks make this trip most enjoyable. The “Touriste” starts every morning from the Pont Royale at 10.30. Fare for the double journey (out and

home), 3 fr. 50 c. A capital lunch is served on board at fixed price, 4 fr. to 6 fr.; dinner, 5 fr. and 7 fr. There is also a well-appointed café-restaurant on board and the charges are most reasonable.

THE METROPOLITAIN.

The principal line of the Métropolitain traverses the entire length of Paris, from the Bois de Boulogne to the Bois de Vincennes. There are also two branch lines which start from La Place de l'Etoile.

Main Line.—**Porte Dauphine** (Bois de Boulogne) to **Porte de Vincennes**, is 11 kilomètres in length. There are numerous stations at frequent intervals, all of which are lit by electricity: Place de l'Etoile, Porte Dauphine, Place Victor Hugo (junction see below), Avenue de l'Alma, Rue Marbeuf, Champs-Élysées, Place de la Concorde, Tuileries, Palais Royal (rue de Rivoli), Louvre, Châtelet, Hôtel de Ville, Rue Saint Paul, Place de la Bastille, Gare de Lyon, Rue de Neuilly, Place de la Nation.

A Loop Line.—**1st.**—Place de l'Etoile to **Porte Maillot** (Bois de Boulogne, Jardin d'Acclimatation). Stations: Etoile, Rue d'Obligado, Porte Maillot.

2nd.—Place de l'Etoile to **Trocadéro**. Stations: Etoile, Les Bassins, Rue Boissière et Trocadéro.

AUTOMOBILE CARRIAGES.

Several automobiles (electric) stand usually near to the large cafés and restaurants on the principal boulevards and thoroughfares, especially Place de l'Opéra and Avenue de l'Opéra, opposite the Comptoir d'Escompte. There is no fixed tariff. Arrangements must be made with the driver as to hiring by the journey, hour or day. As this is somewhat a luxury the charges are high.

COMMISSIONAIRES.

Commissionaires are stationed at the corners of the principal streets or on the kerbs of the pavements; each man has a number duly inscribed on his cap. They are furnished with a shoe-blackening outfit. Their hooks generally hang from the lamp-post. For boot-blackening and polishing the usual charge is 20 c. For errands generally 75 c. per hour or by arrangement; to carry a box to the top of a house, 1 fr.; to convey a letter to a distant part of the city, 2 fr. Should a commissionaire be often required, it is best to make arrangements so as to get full service and punctual attendance.

POST, TELEGRAPH and TELEPHONE.

All **Post Offices** are open from 7 a.m. in the winter to 9 p.m., Sundays and fête days to 4 p.m., but the office in rue des Halles is open all the year round from 7 a.m. The General Post Office, or chief office, is in the rue du Louvre.

Besides the many offices established in every district of the city, which are numbered, many branch offices or dépôts may be found almost everywhere for the sale of stamps, post wrappers, post cards, letter cards, telegraph cards, etc., etc., where also postal orders are issued and paid (under 500 fr.), postal notes, registered letters and parcels are dealt with during business hours. The times of collecting letters will be found attached to all letter boxes. These collections are generally about ten each day, more or less, according to the district.

Special Collections take place half an hour after the general clearings in the evening. An additional late fee of 5 c. per letter is charged for posting up to 7 and 7.40 p.m. at the General Post and chief office, but without extra fee for mails to Havre, suburbs and outskirts of Paris; for England 9 to 9.30 until 10.35 (rue d'Amsterdam) and until 11 p.m. at the Gare (railway station) of Saint Lazare.

Besides these times, letters may be posted without extra fee at all railway stations by handing them into the offices at the stations or to the postal compartments of the mail trains on the platform. With extra fee of 5 c. at all the large cafés and refreshment bars until 6.40 p.m., and at the Agence Fournier (1, rue de la Bourse) until 7.30 p.m. For places on the Lyons and Orleans line of railway 7.20 p.m.; for those west (Montparnasse), Saint Lazare, Nord and l'Est 7.35 p.m. Stamps of all values can be purchased at any post office from 1 c. to 5 fr., but it will be found more convenient to obtain them at the tobacco shops, at all of which a supply is kept for the convenience of the public. The crowd can thus be avoided, and at posting times this is of considerable magnitude.

Post Cards for France and abroad, 10 c.; reply post cards, 20 c.; registered reply post cards, 25 c. Closed letter cards for France, 15 c.; for other countries, 25 c. (these are under the same regulations as letters). At all the post offices, both large and small, as well as at tobacconists, materials for writing are provided.

Postage Rates.—Ordinary letters for France, Algeria, and French colonies generally, 15 c. for 15 grammes or under. Foreign: all places included in the *Posta Union* 25 c. for 15 grammes or under.

Registration.—For registered letters two to five seals are obligatory at the corners of the envelope; the highest declaration of value is fixed at 10,000 fr. The same fee is charged as for ordinary letters, plus for France—that is, registration 25 c., then 10 c. for every 500 fr. For abroad: registration 25 c. on 15 grammes weight, then 10 c., 20 c., 25 c. or 30 c. for every 300 fr., according to the destination. In case of loss the declared value is repaid.

Postal Orders are of two kinds—1st, French, only payable in France and her Colonies. 2nd, International, for all countries included in the Postal Union. Rates for postal orders: for amounts up to 5 fr., 5 c.; over 5 fr. to 20 fr. and 25 fr., 25 c.; from 50 fr. to 100 fr., 50 c.; from 100 fr. to 300 fr., 75 c.; from 300 fr. to 500 fr., 1 fr.; above 500 fr., 1 fr., with the addition of 25 c. for every subsequent 500 fr. or fraction of that sum. A post order is only payable on proving the identity of the person who is authorised to receive the money or on showing the envelope bearing the address of the person named, who should be the bearer.

Postal Order Cards, payable at the person's house, can be obtained, fee 10 c.

Telegraph Postal Orders.—A fee is charged in addition to the cost of the telegram, the maximum amount payable is 5,000 fr.

Postal Notes are issued at values from 1 fr. to 20 fr. Fees: from 1 fr. to 10 fr., 5c.; from 10 fr. to 24 fr., 10c. These can be cashed anywhere in France, but not out of the country, except at the money-changers.

Poste Restante (letters to be called for,—Ordinary letters, registered or not, addressed "Poste Restante à Paris" can only be obtained at the General Post Office (chief office), rue du Louvre. Should they be desired from any other office the correct address, with the number of the office, must in all cases be added. Letters "to be called for" are kept for two months, not including the month of its arrival—that is two complete months. All letters addressed to initials or numbers can be obtained without offering proof of identity, but for such as bear a name, or names, unmistakable evidence is required, without which no letter or packet is given up on any consideration whatever. To obtain money also the clearest proof of identity is required, such as passport, Consul's certificate, or documentary evidence signed by the Commissioner of Police, magistrate, or some person in high official position.

Telegraph.—Telegraph business in most offices commence at the same hour as the postal. The offices that are only open for telegraphic exchanges until 11 p.m. are

as follows: Champs-Élysées, La Gare du Nord, Les Halles, Avenue de l'Opéra, La Place du Havre. Those open all night are La Rue de Grenelle and at the Bourse. Rates: 5 c. per word, minimum 50 c., for France, Corsica, Algeria and Tunis. Prepaid fee is fixed at ten words for reply as minimum. A telegram can be forwarded by post to any address, or even follow a traveller, without extra fee either inland or abroad. In the international service priority of transmission, or delay of transmission, can be obtained by paying double charges beyond the ordinary fee and secret words, ciphers and codes are allowed. **For Paris:** Closed telegraph cards are charged 30 c.; pneumatic envelopes, which are most convenient and practicable, can be obtained for 50 c. In these envelopes it is possible to enclose a letter weighing not more than 7 grammes, but the most rapid means of transmission is by telegraph direct.

Telephone.—Communications with foreign countries are as follows: Paris-London, day and night, for three minutes' conversation, 10 fr. Paris-Brussels and Antwerp, five minutes and two minutes, day time during the hours of the Bourse (Exchange), 3 fr. **In Paris:** For a conversation of three minutes, 15 c. For the same time in the provinces fees are according to distance. Telephone messages are charged 50 c.

FAIRS.

Ham Fair.—Boulevard Richard Lenoir. Tuesday, Wednesday, and Thursday in the week preceding Easter.

Ginger Bread Fair.—Place de la Nation, Cours de Vincennes, etc. During 15 days, starting from Easter Sunday.



At the Fair of Neuilly.

Neuilly Fair.—Avenue de Neuilly. From the second Sunday in June to the 1st Sunday in July.

Fair of the Loges.—In the Forest of St. Germain. Lasting 10 days from the 1st Sunday which follows the 25th of August.

Feast of St. Cloud.—Park St. Cloud. For 5 weeks from the 1st Sunday in September.

7th District.—*The Invalids' Feast*.—On the Esplanade, from the 15th of May to the 6th of June.

14th District.—Lion de Belfort.—From the 24th of September to the 9th of October.

15th District.—Boulevards Vaugirard, Pasteur, Garibaldi de Grenelle.—From the 26th of September to the 11th of October.

18th District.—Boulevards Rochechouart and La Chapelle.—From the 7th to the 22nd of November.

MILITARY BANDS.

Buttes-Chaumont.—Rue Manin, 20th District. Sunday and Thursday.

Jardin des Plantes.—Quay of St. Bernard, 5th District. Sunday.

Luxembourg.—Bd. St. Michel, 6th District. Sunday, Tuesday, and Friday; Garde Republicaine 2nd Tuesday and the last Friday.

Palais-Royal.—Sunday, Wednesday, and Friday; Garde Republicaine 1st and 3rd Fridays.

Monceau Park.—Sunday.

Montsouris Park.—Sunday.

Park de la Muette.—Ranelagh. Thursday.

Tuileries.—Sunday, Tuesday, and Thursday; Garde Republicaine 4th Sunday; every Tuesday except the 2nd and 4th in each month.

MUSEUMS OF WAX FIGURES.

Musée de la Porte-Sainte-Martin.—8, Boulevard Bonne Nouvelle.

Nouveau Musée.—14, Boulevard St. Martin.

Musée Grévin.—10, Boulevard Montmartre.

PANORAMAS.

Panorama of the Battle of Patay.—Rue Becquerel.

Panorama of the Russian Fleet at Toulon.—Neuilly (Porte Maillot).

Panorama of Jerusalem.—Porte de la Revolte.

Panorama of the Holy Land.—18, Rue la Marck; 3, Rue St. Eleuthère.



Culinary Vocabulary.

MADE-UP DISHES.

<i>Assiette anglaise</i>	English dish, a small entrée containing an ordinary plateful.
<i>Aloyau à la Nivernaise</i>	Sirloin of beef, with carrots and potatoes.
<i>Aspie de volaille</i>	Chicken jelly; made with chicken and calves feet.
<i>Cassoulet</i>	Haricot beans stewed with legs and wings of geese, and sliced as French saveloy.
<i>Cêpes provençales</i>	A kind of mushroom found in France. Prepared with tomatoes and a little garlic.
<i>Côte de veau Bellevue</i>	Cutlet of veal, braised and prepared with Bellevue garnish and aspie jelly.
<i>Coquille de Poisson Gratin...</i>	Fish served in shells au gratin (covered with Parmesan cheese, ground).
<i>Culotte de boeuf Flamande..</i>	Aitch bone, braised, and garnished with vegetables and bacon.
<i>Filet de boeuf Renaissance...</i>	A kind of steak. "Renaissance" means a dish of modern date.
<i>Fricandeau à l'oseille</i>	Fillet of veal with sorrel. The sorrel is blanched, and white sauce added.
<i>Galantine</i>	White meat, served cold.
<i>Gauffrettes Chantilly</i>	Wafers with whipped cream.

<i>Goulash à la Hongroise</i>	Finely-sliced beef or veal, stewed, highly seasoned.
<i>Jambon Daudin à la gelée</i> ...	Ham with aspie jelly.
<i>Omelette parmentier</i>	Potato omelet or fritter of eggs, with potatoes.
<i>Perdreaux farcis à la Stuart</i>	Partridges stuffed in the Stuart style.
<i>Petite marmite</i>	Small pots of beef, with stock and vegetables.
<i>Pieds de porc Sainte Menehould</i>	Pigs' feet stewed with vegetables, and afterwards fried.
<i>Poulet Reine</i>	White roasted chicken served with water cress.
<i>Soles Meunière</i>	Braised trout served with burnt butter, bread crumbs, and parsley.
<i>Stewards' sauce</i>	Sauce made with butter, lemon, and parsley.
<i>Terrine de Cannetou à la Royale</i>	Braised duckling garnished with duck aspie jelly.
<i>Terrine d'œufs à la gelée</i> ...	Eggs boiled hard in jelly.

POTAGES (SOUPS).

<i>Bouillon</i>	Broth.
<i>Consommé de gibier</i>	Game soup.
<i>Consommé aux œufs pochés</i> ..	Gravy soup with eggs.
<i>Croûte au pot</i>	Beef broth.
<i>Julienne</i>	Vegetable soup.
<i>Pot au feu</i>	Beef broth, with vegetables.
<i>Potage de lièvre</i>	Hare soup.
<i>Potage de queue de boeuf</i> ...	Ox tail soup.
<i>Potage au vermicelle</i>	Vermicelle soup.
<i>Printanière</i>	Spring soup.
<i>Purée d'asperges</i>	Asparagus soup.

POISSONS (FISH).

<i>Barbue, sauce aux crevettes</i> ..	Brill, with shrimp sauce.
<i>Côtelettes de saumon, sauce tartare</i>	Salmon cutlets with tartar sauce.
<i>Crabes</i>	Crabs.
<i>Eperlans</i>	Smelts.
<i>Homard</i>	Lobster.
<i>Merlan</i>	Whiting.
<i>Maquereau à la maître d'hôtel</i>	Grilled mackerel, with butter.
<i>Morue salée</i>	Salt codfish.
<i>Morue aux pommes de terre</i>	Codfish, with potatoes.
<i>Sole à la colbert</i>	Sole, with butter.

<i>Saumon et concombre</i>	Salmon, with cucumber.
<i>Sole frite</i>	Fried sole.
<i>Sole au gratin</i>	Sole, with white wine and bread crumbs.
<i>Sole normande</i>	Sole, with sauce.
<i>Saumon en mayonnaise</i>	Salmon, with mayonnaise sauce.
<i>Truite au vin rouge</i>	Trout, with red wine sauce.
<i>Turbot sauce Hollandaise</i> ...	Turbot, with Holland sauce.
<i>Turbot sauce homard</i>	Turbot, with lobster sauce.
<i>Turbot sauce aux capres</i>	Turbot, with caper sauce.

ENTRÉES.

<i>Bœuf à la mode</i>	Beef, with vegetables.
<i>Canard aux navets</i>	Duck, with turnips.
<i>Cervelles au beurre noir</i>	Brains, with brown sauce.
<i>Civet de lièvre</i>	Jugged hare.
<i>Côtelettes de homard</i>	Lobster cutlets.
<i>Côtelettes de veau</i>	Veal cutlets.
<i>Côtelettes de volaille</i>	Chicken cutlets.
<i>Côtelettes de mouton au épinards</i>	Mutton cutlets, with spinach.
<i>Côtelettes d'agneau aux petits pois</i>	Lamb cutlets, with green peas.
<i>Côtelettes de mouton sur le grill</i>	Mutton cutlets, grilled.
<i>Côtelettes de mouton à la jardinière</i>	Mutton cutlets and vegetables.
<i>Emincé de veau</i>	Minced veal.
<i>Entre côte braissée</i>	Ribs of beef, with gravy.
<i>Fricassée de poulet</i>	Fricasse of chicken.
<i>Filet aux champignons</i>	Fillet steak and mushrooms.
<i>Œuf à la coque</i>	Boiled egg.
<i>Œufs pochés</i>	Poached eggs.
<i>Œufs sur le plat</i>	Fried eggs.
<i>Omelette aux fines herbes</i> ...	Savory omelet.
<i>Omelette au naturel</i>	Plain omelet.
<i>Omelette au rhum</i>	Rum omelet.
<i>Omelette soufflée</i>	Puff omelet.
<i>Omelette aux confitures</i>	Jam omelet.
<i>Pigeons en compote</i>	Stewed pigeons.
<i>Rissoles de veau</i>	Veal rissoles.
<i>Rognons au vin rouge</i>	Kidneys stewed in red wine.
<i>Ris de veau aux fines herbes</i> ..	Sweetbread stewed with herbs.
<i>Salmis de gibier</i>	Stewed game.
<i>Salmis de canard sauvage</i> ..	Ragout of wild duck.



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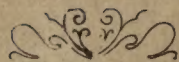
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